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An open letter to the editor and the fans of Finieous Fingers

(The following is the complete text of a letter received by DRAGON magazine from J. D. Webster along with the episode of Finieous Fingers which is printed on page 80.)

Dear Editor and fans of Finieous Fingers:

Alas, alas, the long tenure of F.F. and DRAGON magazine is drawing to a close. For over four years Finieous and his provincial gang of nitwits and associated villains have graced the pages of DRAGON at (albeit irregular) intervals. Hopefully, my strip and the characters portrayed in it have given you fun and laughter and livened up your D&D campaigns with its jokes and silliness. But now Finieous Fingers is leaving DRAGON. I would like to thank the various editors that I've worked with for their support and for putting up with my irregular scheduling. Both Kim Mohan and Jake Jaquet have been good to me and have literally crawled to me to get F.F. in on time. But flying A-7's for the Navy doesn't give me much hobby time. Therefore I extend my apologies to those fans out there who have followed the strip from the beginning and wait patiently when those monthly gaps occur.

Why is F.F. leaving DRAGON? This was a hard decision to make I'm not giving up the strip. . . I am moving. I'm moving it to a new magazine called "Adventure Gaming," published by Manzakk Publishing, Inc. The editor of this magazine is Mr. Timothy Kask, who was the founding editor of DRAGON in its early days and with whom F.F. first started and worked with for two years until Tim left TSR. Tim is probably the main reason I'm leaving. He and I are good friends from years before and we have a good working relationship. I'm pleased to see Tim back in the magazine business, especially since his magazine will cover all types of gaming, historical and fantasy, and pick up where so many other magazines have left off or become specialized in one subject.

Finieous Fingers will start off a brand new story line and should appear monthly (no promises). In addition, you can expect to see some 25mm F.F. figures soon to be followed by a fun Finieous board game based on the strip. So fans, don't despair; there are good things coming and will be available in the same hobby shops where you buy your DRAGON.

Finally — DRAGON is an excellent magazine and I will miss the fun I have had working for it. However, I will be doing a lot more than just Finieous in Adventure Gaming — I will be involved in the internal art and being doing some aviation gaming articles and such, So you can expect to see more of me in the hobby.

Best,
J.D.

An open letter to J.D. and Finieous fans

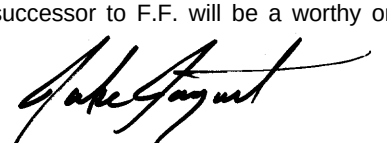
Thanks for the letter, J.D., and our best wishes to you and Finieous.

It's always a sad occasion when a feature is removed from these pages — either by the choice of the author or artist, or by a decision of the editorial staff, based on reader reaction. In this case, it's an especially difficult task since Finieous has been one of our longest-running and most-appreciated features.

J.D. has personally assured me that his decision to move Finieous was not based on his relationship with Dragon Publishing, but that he wants to work for his long-time friend Tim Kask. We're sorry to see it go, but we can't prevent it.

As an aside to fans who are interested in the proposed Finieous products J.D. mentions, his statement that they will be available where you buy DRAGON magazine is in no way endorsed or guaranteed by Dragon Publishing.

The loss of Finieous does not mean that the Dragon Mirth section of the magazine will be cut in size or quality. We are presently considering several new ideas—and you can be sure that the successor to F.F. will be a worthy one.



Dragon T.M.

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Publisher.. . . . . . Jake Jaquet
Editor-in-Chief.. . . . . . Kim Mohan
Editorial staff . . . . . Bryce Knorr
Marilyn Mays
Gali Sanchez
Sales.. . . . . . Debbie Chiusano
Circulation . . . . . Corey Koebernick
Office staff . . . . . Cherie Knull
Roger Raupp
Contributing editors. . . . Roger Moore
Ed Greenwood

This issue's contributing artists:
Jack Crane, Ataniel A. Noel, Roger Raupp, Bruce Whitefield, James Holloway, Brian Born, Harry Quinn, David Trampier, Ellie Mooney, J. D. Webster, Phil Foglio

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We've tried to score some points with you this month by including a special module; how many points you score when you undertake *Cavern Quest* remains to be seen. The adventure, created and written by Bill Fawcett and specially designed for point-by-point competition between groups of players, received an enthusiastic response from those who "playtested" it as part of a *Cavern Quest* tournament at CWA-Con '81 in July. And the player who won the competition, Peter Lundberg of Maywood, III., was the only contestant to complete the entire quest. It may be an unusual module, but it ain't easy.

Halloween's just around the corner, and our observance of that scary occasion comes in the form of an eerie cover painting by Jack Crane and "Abomination," a piece of short, spooky fiction by D. Aaron Achen which fits the mood of Jack's painting to a "B" — for boo, that is.

Our feature section is led off by an extra-long treatise, courtesy of contributing editor Ed Greenwood, on the theory and method of developing a powerful and playable pantheon for a campaign using many of the personalities from the DEITIES & DEMIGODS™ Cyclopedia — the first in-depth examination that we know of concerning how the DDG book can be used to best advantage.

If length is strength, then Arn Ashleigh Parker's essay on ruins is pretty powerful, too. Abandoned cities (above-ground dungeons, if you prefer) offer a wealth of, so to speak, unexplored possibilities for adventuring. You can start to explore them by turning to page 10.

Weapons are just as breakable as the characters who wield them, says John Shaw, and thereby was born his article on how to incorporate rules for weapons that wilt. And if your sword happens to snap while you're jousting with a Jabberwock, watch out. Mark Nuiver's adaptation of Lewis Carroll's fearsome monster for use in an AD&D™ game appears on page 30.

This issue's edition of *Sage Advice* is designed to clear up questions about all those spooky, scary creatures we love to hate. Richard Meyer and Kerry Lloyd, the designers of the *Thieves Guild* products from Gamelords, Inc., describe how playing the "bad guys" can be fun, and offer some inside information in their designers' notes written especially for DRAGON.

The second appearance of *Larger Than Life* spotlights a Chinese crew known as the "Righteous Robbers of Liang Shan P'o." Righteous robbers? If you can accept that, check out *Giants in the Earth* for a quartet of "demons" who are (gasp!) lawful good! How's that for giving the good guys equal time?

Lots more of our regular features can be found inside: The latest chapter of the *Minarian Legends* by Glenn Rahman, author of the DIVINE RIGHT™ game; part three of John Prados' short course on game design in *Simulation Corner;* and Mark Herro's computer quiz to have fun with in *The Electric Eye.*

As evidence of his versatility, Glenn Rahman also appears inside as the author of a price list for BOOT HILL™ gear, and the author of a review on *Barbarian Prince.* Holding down the lead position in this month's review section is Bill Fawcett's evaluation of the *Thieves Guild* line.

It just occurred to me that a boggart would probably be the world's greatest trick-or-treater, if you could control one long enough to get the candy from him. You'll find the boggart and two more new creatures in the Dragon's Bestiary, beginning on page 28.

Our *Dragon Mirth* section is five pages big this time, including (sniff) the last episode of Finieous Fingers.

Please accept our apologies for all the little critters you're liable to find sprinkled from here to who knows where inside these pages. Things got a little bit out of hand last month in "What's New," if you'll recall, and it took until just before deadline this time until we got the "overflow" problem licked. Never again, Phil . . . — *KM*



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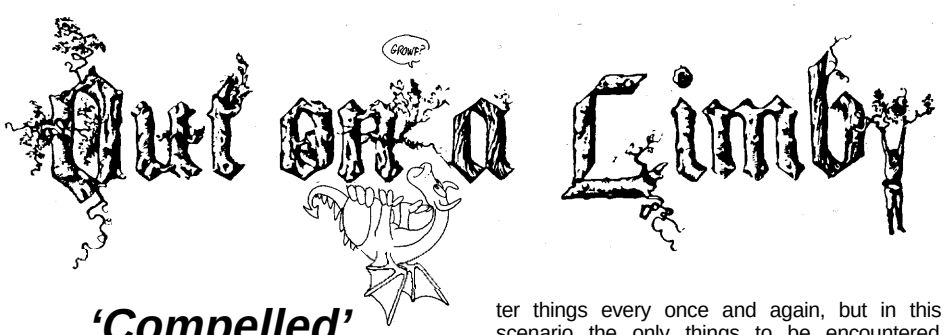
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'Compelled'

Dear Dragon:

This is the first time I've ever written a letter to any magazine anywhere. But at last I have been compelled, and it took a great deal of anger and frustration to do so. I am not griping about the content of your magazine. I always enjoy receiving the next DRAGON in my mailbox, and if there happen to be one or two articles for which I see no purpose or I deem silly, I keep my mouth shut, knowing that the article does not appear that way to everyone.

What I am upset about is two letters in #52. They complain about the stupidity of an article on Tim Hildebrandt's life and art. Personally, I enjoyed that article. I am the only person I know of who subscribes to DRAGON, and no one had ever before asked to borrow my magazines. .However, when I told them about the Hildebrandt article it became quite popular all of a sudden. I relished the Boris article as well. I wish people would accept the fact that what they enjoy in an article and what they think is useful will not always be printed, and shouldn't be.

David Lewis
Springfield, Va.

'Foul up'

Dear Editor:

I did not think too much of issue #52. The info on bettering the cleric class helped, as did the Sage Advice and the three bounty hunter NPC classes, but the list stops there. The D&D Basic Set articles did not help me nor probably anyone else who reads DRAGON because nearly everyone who reads the magazine plays D&D already. Leomund'sTiny Hut didn't help me as a DM because I don't use Greyhawk.

The "Knock, knock" article was worthless, too. What's the use of having an armed fortress (or a fortress, period)? In my opinion, forts and the like slow down campaigns, while good dungeons or town adventures make it more complete.

The Dragon's Bestiary was no good this month, either. If I was to define a rhaumbusun, I would say, "a weak basilisk." So why have rhaumbusuns when you can have basilisks? And the pelins — what do they do to help a campaign? Zilch.

I felt the same about the Boris article that Don Corman (Out on a Limb, #52) felt about the Tim Hildebrandt article. I like the art, but how does that help me as a DM?

That GAMMA WORLD module, scenario, as you called it, was not worth beans. I looked it over thoroughly, and I would like to know the purpose of it. Personally, I like to encounter things every once and again, but in this scenario the only things to be encountered are 15 badders and a parn, possibly.

I like your magazine, but every once in a while even great magazines like DRAGON foul up.

Edwin Hendricks
Widefield, Colo.

Weapons wanted

Dear Dragon:

Long, long ago in DRAGON #22 there was an excellent article on pole arms. Now, in DRAGON #52, two and a half years later, there is an excellent article on siege warfare. Too much time has passed with too few articles on weapons.

None of the people I play D&D with have ever wielded a sword or thrown a spear. Many questions and arguments arise. If you are proficient with one sword, are you proficient with all swords? Can a spear or javelin be thrown while you are holding a shield, or does body torque make the shield worthless or in the way? Is a morning star a two-handed weapon? What is a bo stick?

We 20th-century people are ignorant. Please be more frequent with your articles on middle-ages weapons!

Fred Cain
Indianapolis, Ind.

'Chaotic messes'

Dear Editor:

Having now seen the three winning AD&D adventures and the first of the winning D&D dungeons, I feel it my duty to voice my opinions concerning the quality and creativity of these works.

My first and foremost complaint with these IDDC winners deals with an argument long ago beaten to death in the world of D&D and AD&D gaming. This is the simple assumption that fantasy is based (more or less) upon reality.

Not only has this "absurd" notion been discredited by game designers and magazine editors alike, but also by those, experienced or inexperienced, who have to deal with these giant loopholes in logic when they play AD&D or D&D or other similar games. And even though it was funny at first to see those same game designers smash Monty Haul-ism and realism to pieces in a single blow, it has now become quite irritating.

I was not at all surprised to see some of these giant broaches of irrationality in the winning modules presented by DRAGON, but I was shocked to find the overwhelming problems and sheer impossibilities these prize-winning entries proposed. This, of course, only reflects partially upon the makers of these adventures; the rest of the blame rightly belongs to those who so ignorantly classified these chaotic messes as "examples of true creativity and stability in dungeon designing."

My "lack of realism" argument is very well supported in all of the AD&D entries. By taking a close look you will find an incredibly large amount of monsters in a relatively small area, which, in most cases, has not the means to support even a few of the creatures presented. A few well placed questions show the incredibility upon which all these situations are placed. How do they eat? How often? Do they always stay in that small chamber, or do they roam? Does their natural environment coincide with that of the adventure setting? If not, then why do they stick around? Why don't they fight the monsters next door for food or territory? Where is their water supply?

As you see, these dungeons show a natural impossibility to sustain even the smallest of monsters. If the monsters don't eat each other (a situation which would trim the population down fast), then what do they eat? Rats? Is the rat population that large? The sheer stupidity in putting a pair of manticores (who love the open spaces, as any winged beasts would) in a dark cave 140 feet away from a hungry gray ooze is obvious. Yet one of the prizewinning modules did! Many examples of faults like these exist in those "classic" modules you have given us.

A natural recourse for those who can't defend their dungeon environments is to say, "It's all done by magic." Not only is this a shoddy way out of bad DMing, but it also illustrates the lack of commitment present in the game master. Anyone truly devoted to his or her players would consider every detail of his adventure with careful planning before actually using it, and would discard such obvious mistakes. I'm sorry to say that this consideration was severely lacking in the AD&D modules.

The amount of creativity, or lack thereof, was also frustrating. Most of the situations were composed only of bloodthirsty monsters intent on the kill. Though there were a few instances of traps and devices that took brains and not brawn to survive, the number was too small to make up for the ordinary humdrum ones that seemed to litter the dungeon floors and walls. Why wasn't the amount of creativity (and the use thereof) a factor used in judging the entries?

To combat all of these low points in the AD&D modules presented, I heartily suggest that all future module makers buy, borrow or steal the two modules *Steading of the Hill Giant Chief* and *The Glacial Rift of the Frost Giant Jarl* for examples of how a realistic adventure would be set up. For those who are not satisfied with these, the Blackmoor supplement to D&D has an excellent dungeon called "The Temple of the Frog." All of these would help to eradicate bad dungeon designing and poor planning on the part of the DM. However, even this can't make up for incompetent judging.

Tom Walton
Eugene, Ore.

We//, we seem to be stuck between the proverbial rock and the hard place. Despite the overblown way in which Mr. Walton makes

many of his points, they are valid criticisms, and we would be hypocritical to suggest otherwise.

But we also must — and do —stand behind the contest entries that we judged as the best. They were the best, in our not-so-humble estimation; that's why they won, and that's why they were published. But none of the entries we received for either of the two contests we've staged so far were even close to being truly professional in presentation and quality — in other words, the sort of module that Mr. Walton would consider worthy of winning.

That statement is not meant as a slur on the enthusiasm or the abilities of the hundreds of people who have competed; all if means is that the people who enter our design contests are not professional game designers — and they're not supposed to *be. In fact, if we ever discovered that a "pro" had entered a dungeon in our contest, we would be compelled to disqualify that entry, out of fairness to the rest of the contestants.*

The modules that readers of DRAGON have seen, and will continue to see, represent the best adventure settings that we found among the manuscripts that were submitted. Sure, they're edited and aren't presented to you in precisely the form they were submitted. But they aren't hashed over and wrestled with as much as, *for instance, a professional module product that TSR Games might publish. We don't have the time or the manpower to "develop" modules as thoroughly as an actual game company could (and should) — but then again, we don't charge five bucks or more for one, either. And if we did pore over every published module to that great an extent, the end result would probably be so altered from the original that the author might be hard pressed to find many of his original thoughts and ideas intact. The object of the contest is to encourage members of the general gaming public to prepare a module as professionally as they can — and then for the winners to get the lion's share of the credit for what is published.*

The point at which Mr. Walton's criticism breaks down is when he fails to realize, or acknowledge, the obvious fact that "best" in a contest such as this is entirely relative to the quality of the rest of the entries. He has no way of knowing how good — or how poor — the non-winning entries were, and thereby has no foundation for criticizing how the entries were judged.

I've refrained as long as possible from picking apart certain words or phrases from Mr. Walton's letter, but my breath weapon starts to heat up every time I look at the last *sentence of the fourth paragraph. We didn't do anything "ignorantly" in the judging of the winners, and I take great exception to his characterization of them as "chaotic messes." And I've looked everywhere I can think of to look, but I can't find a quotation from the magazine which uses the words that Mr. Walton places in quotation marks at the end of that paragraph. (If we* had *said that — and we very well could have — I would stand by it. But as far as I know, the phrase "examples of true creativity and stability in dungeon designing" has never been printed in DRAGON magazine, and it is grossly unfair and misleading of a letter writer to enclose such a statement in quotes, which leads a reader of the letter to believe that we actually* did *say that. If my memory is wrong, I'm sure someone will let us know about if, but I can't imagine us ever describing a prize-winning module as an "example of stability.")*

We fully expect that, as the "art" of module creation gets more and more sophisticated over the months and years to come, the quality of module submissions that we receive and publish will rise accordingly. And maybe they'll be of so-called "professional" quality. (Heck, some people think they already are, *and we aren't going to try to talk them out of feeling that way.) Until that time, we'll be quite satisfied to publish the best we can get, and will do so with pride, and if the Tom Waltons of the world want to think of us as "incompetent". well, we've been called worse. — KM*

'Wavering'

Dear Dragon:

I think DRAGON magazine has been wavering in consistency. One issue will contain all the articles I like and I think are qualified to take up space in the magazine. Then the very next issue will be lacking all of the necessary articles.

The following is more of a suggestion than a complaint. I like DRAGON and most of its contents. Giants in the Earth is great. I love all of the new NPCs you've designed. The Dragon's Bestiary is always a blessing. Leomund's Tiny Hut always has something that I can use in my campaign.

Altogether, my two favorite articles were Sage Advice and Bazaar of the Bizarre. Notice I said "were." They aren't now, nor is any other article for that matter. I cannot devote myself to them because they are so inconsistently in the magazine.

Overall, my point is that I would like to see more consistency from DRAGON. I know it's hard, but can you warn us when you won't have everything?

Curt Miner
Hudson, Ohio

Hmmm. One man's consistency is another man's what? Form letter? I fear that by running columns using the same headings from time to time that we may have promoted a misconception. With the exception of the letters to the editor ("Out on a Limb") column, the only consistency requirement we place upon ourselves is 80-plus pages of high-quality material about games and gaming every 30 days. We have never, and will never, run a column just for the sake of including the same heading each month in the table of contents.

There are a couple of reasons for this philosophy. First of all, the regular features mentioned in Curt's letter are produced by authors and artists who aren't on our staff, and we have no control over when new material will turn up at our offices. Second, even when material arrives from month to month and quantity is not a problem, we still have to be concerned about quality. Like we said before, consistency in quality *is the thing we care about more than anything else.*

By the very nature of gaming, we will never *have everything that everybody wants to see in a single issue. We couldn't produce an issue that big, and even if we did, you probably wouldn't like the price we'd have to charge for it. — JJ*





Down-to-earth divinity

One DM's design for a mixed & matched mythos

by Ed Greenwood

The use and the specific nature of divine beings have always been controversial topics among D&D® and AD&D™ players. The existence, influence, and personal power of such beings was an integral part of both games from the beginning. And yet, arguably, no definitive system for the use of gods in a campaign existed in print until the publication of the DEITIES & DEMIGODS™ Cyclopedia in 1980.

Before that, various pantheons and systems were offered. Most had good ideas, but none of them were complete — such as TSR's Gods, Demi-Gods & Heroes supplement, Lawrence Schick's *Choir Practice at the first Church of Lawful Evil (Orthodox): The Ramifications of Alignment* in DRAGON™ #24, and Craig Bakey's *Of the Gods* in DRAGON #29.

DMs not using these guidelines or not finding them adequate had to wing it, or (often literally) let clerics and other characters get away with murder.

Too many AD&D players leave dealings with the gods entirely up to the clerics, so that an evil thief in the party can cheat, steal, lie, defile good altars and rob good temples, kill neutral and good characters — and then have his wounds serenely cured by the cleric of the party, who happens to be lawful good.

This offense may not seem grave to some; but it illustrates the "lip service or less" attitude of most players toward the gods they profess to worship. This does not sit well with the free, humanistic (i.e., sharing human emotions and foibles) gods presented in the DDG Cyclopedia, who work their respective wills in the multiverse by means of worshippers.

One would think a strict lawful deity, for example, would use a cleric as a watchdog to constantly rebuke, command, and advise party members (and others) in the god's name. This is far more logical and interesting than treating clerics simply (in typical fashion) as protective spell machines who can't use edged weapons.

Also part of this attitude is the abuse of divine intervention; players ignore or even take their god in vain until a sticky situation arises — whereupon they cry for the god's aid. As a DM, I have played such a god — and made it known that disloyal followers dared much in having the temerity to even hope for divine aid. One way the god got his point across was to have a particular bird (a sign known to his followers) swoop down and snatch weapons from their hands, even as they faced enemies; to let them know he was *not* pleased!

Not all gods are vengeful characters —but some are capricious and chaotic in the extreme. Gods should be feared, not sneered at — and robbing a temple, taking a god's name in vain, or defiling or ridiculing a ritual, a place of worship, or even a devout worshipper is sneering, as far as that god is concerned.

Clerics should constantly seek to further their deity's ends; this is the only means of success in their lifelong profession. They will only rise in favor—and service (experience levels) — if their actions please the deity.[1]

As a DM it is a great relief to use the DDG and at last be able to tell players who their characters' deities are and what the deities require. The price of divine magical aid (even the routine sort given to clerics) becomes much higher — and characters are faced with a potentially much more "difficult" existence.

To run a campaign this way requires a detailed system of gods and godlike beings.[2]The backbone of any pantheon includes the rationale or "grand design," the power relationships or hierarchy, and details of worship (particularly that of player characters). Once in place, the system need only be referred to as player actions require, but the DM who tries the campaign without it will sooner or later find that the far-reaching consequences of a hasty decision have come back to haunt him. A few (rather drastic) methods of resolving contradictions regarding gods are mentioned later. Note that a pantheon can — and should — have some "hazy" areas, so it may grow and develop with the campaign.

Most existing campaigns have had such hazy areas — too many of them. Enter DDG, quantifying the abilities of a wide selection of divine beings. But it was not the answer for many DMs.

Quite rightly, DDG gave no grand design, no definitive pantheon; the composition of a pantheon must to some extent reflect its creator's beliefs and desires, and so determine the direction of the entire campaign.[3] This article outlines the problems and decisions involved in creating an AD&D pantheon; it presents no grand design. My mythos are used for examples and explanations — and not as the "right" one. Most important is not what I chose, but why I made the choices. DDG gave DMs a wide variety of pantheons to choose from — a variety that, seen as a whole, tended to conflict in basic philosophy (grand design), divine portfolios, and overall tone. This seems to preclude using all at once.[4]

The sheer size of the cast of gods in DDG is unwieldy, as well as having contradictions. What, then, are the "good parts"? Which gods does one choose?

The AD&D purist will note immediately that the rules regarding gods and godlike beings are not complete — the Elemental Princes of Evil and most of the gods of the Greyhawk campaign are little more than names. For example, the DMG cites the existence of Joramy, goddess of volcanic activity (page 160), and the *Deck of Many Things* mentions "Death" as a god, but neither is alluded to any where else. DDG gives us only one of the orcs' gods, and only the names of three dwarvish gods.

Clearly, then, the DM has both a lot of work and a lot of leeway. To adhere to the AD&D structure, however, requires a DM adopt, more or less wholesale, the "Nonhumans' Deities" section of the DDG and Thrym and Surtur (the giants' gods) from the Norse mythos. (A serious problem with wholesale adoption of the Norse pantheon is discussed later.)

Where does one go from here? As Elminster the Sage has said, "The wise man learns all he needs to know, and can find out, before he begins a task." In like manner, the DM must determine the properties of his pantheon. Do all planes have a ruling deity? Are all alignments represented by deities? Are representations of alignments (good vs. evil, law vs. chaos) balanced within a pantheon? Who is the most powerful god — and more specifically, who takes precedence or wins godly disputes? How do gods derive their powers, and what are their interests, aspirations, likes and dislikes? What rules or restrictions do divine beings respect, or are they bound by? How are godly portfolios divided up, and is overlapping of these portfolios (i.e., various "guardians of the dead" of all alignments; or, differing war gods worshipped by different races) permissible?

In short, the DM must devise a grand design and then arrange his mythos to fit. In my case, I envisioned a long-lasting universe where all creatures (within the limitations of self and environment) had free will. For the universe to be long-lasting, I presumed a balance between alignments -with a surplus of neutral self-interested beings allowable, perhaps, on the rationale they added stability to this aspect of the universe.

This lets evenly matched forces of opposing alignments contest endlessly for dominion and is also necessary for maximum free will.

The AD&D game is premised upon free will. Philosophical quibbling aside, the idea of adventuring assumes creatures' actions (within the limitations imposed by the environment) determine their destinies. This in turn requires gods have free will —and therefore their control of men is imprecise (causing most to employ mortal and/or deity-level servants as intermediaries). Gods are in fact no more than supermen. That is, they do not have absolute control over events and beings, may have foibles and emotions similar to those of men, and can employ only limited precognition (such as the *Augury* spell) due to their superior reasoning and perceptive powers.

Although gods generally have awesome powers such as intraplanar travel and immortality, natural magical abilities, and greater personal attributes than other creatures, gods cannot transcend "the system"— at least, not without destroying game balance. Men, such as magic-users and those who control artifacts, may employ the same forces as gods; such forces are natural, part of the multiverse, and gods are therefore merely beings of much greater power, still bound by the system's limitations. This stipulation disqualifies creator deities (which transcend the system) and those which jump around in time, such as Yog-Sothoth in the Cthulhu mythos, or those which possess predestination, such as the Norns or any infallible oracles — or the entire Norse pantheon!

As Paul Kocher puts the subject in *A Reader's Guide to the Silmarillion* (Boston, Houghton Mifflin, 1980), master of fantasy J.R.R. Tolkien rejected *"the three Norns or Fates, Urd (Past), Verdandi (Present), and Skuld (Future). These three predetermined the fates not only of men but also of the Norse gods themselves, and nobody could say them nay. Such a doctrine was abhorrent to Tolkien, who believed passionately in free will, as all his writings demonstrate."*[5]

The events of Ragnarok, Kocher points out, were known to the gods in detail. Indeed, says Kocher, *"Norse mythology is full of tales showing Odin wandering about in disguise to gather from the wise all the information he can get, not to avoid Ragnarok, which he knows cannot be done, but to find out, if he can, when it will come and what, if anything, will happen afterward. That, for example, is the object of Odin's questioning of the Sybil in The Elder Edda."* [6]

Frank Herbert speaks more sharply from the humanistic-deity viewpoint in *God Emperor of Dune: "It has occurred to me more than once that holy boredom is good and sufficient reason for the invention of free will."*

Predestination cannot exist if free will is the grand assumption of the AD&D universe. Pantheons that burden gods and lesser creatures with a purpose and a role in the overall scheme of things —established at or before the birth of the character — hardly admit of freewheeling adventurers, and are thus incompatible with the AD&D scheme of things.

This is not to say that false beliefs (even among the gods themselves) of a Ragnarok or a Creation cannot exist — and be delivered down to mortal worshippers as sacred truth. The "system," or the natural workings of the multiverse, can be administered by the DM as a "Great Mystery" (to the players), or a known higher force (readers of Michael Moorcock's Eternal Champion series will recall the Cosmic Balance). Some higher directive might require the balance of gods be maintained, so that if one slays the war god, one must take his place.[7] The DM can in this manner remove characters of stratospheric level from the campaign. Another mechanism for keeping things under control is the "Gods-war." This concept is also a good justification to cover the changeover of a campaign from D&D rules to AD&D rules

(Continued on 2nd following page)



THE DEITIES & DEMIGODS OF THE FORGOTTEN REALMS: Human Deities

Name	Nicknames, titles	Portfolio	Align.	Rank	Home plane
AURIL	Frostmaiden	Goddess of Cold	NE	Demigoddess	Pandemonium
AZUTH	High One	Patron of Magic Users	LN	Demigod	Arcadia
BANE	Lord Bane, The Black Lord	God of Strife, Hatred, Tyranny	LE	Greater God	Acheron
BESHABA	Maid of Misfortune, Black Bess, Lady Doom	Goddess of Mischief, Misfortune, Ill Luck, Accidents, (Treachery, Betrayal)	CE	Lesser Goddess	Abyss
BHAAL	Lord of Murder	God of Death	LE	Lesser God	Gehenna
CHAUNTEA	Great Mother	Goddess of Agriculture	NG	Greater Goddess	Elysium
DENEIR	Lord of All Glyphs and Images	God of Literature, Art	NG	Demigod	Happy Hunting Grounds
ELDATH	The Quiet One, Goddess of Singing Waters	Goddess of Waterfalls, Springs, Streams, Pools, Stillness, Peace, Quiet Places, Guardian of (druids') Groves	N	Demigoddess	Prime Material
GOND	Wonderbringer	God of Blacksmiths, Artificers, crafts and construction	N	Lesser God	Concordant Opposition
HELM	He of the Unsleeping Eyes	God of Guardians	LN	Lesser God	Nirvana
ILMATER	---	God of Endurance, Suffering, Martyrdom, Perseverance	LG	Lesser God	Twin Paradises
LATHANDER	God of the Morning	God of Spring, Dawn, Conception, Vitality, Eternal Youth, Renewal, Self-Perfection, Beginnings	NG	Greater God	Elysium
LEIRA	Lady of the Mists	Goddess of Deception, Illusion	CN	Demigoddess	Limbo
LLIIRA	Our Lady of Joy	Goddess of Joy, Carefree Feeling, Contentment, Release, Hospitality, Happiness, Dance, Patron of Festivals	CG	Demigoddess	Olympus
LOVIATAR	Maiden of Pain of Torturers	Goddess of Pain, Hurt, Patron	LE	Demigoddess	Gehenna
MALAR	The Beastlord, The Stalker	God of Wild, Marauding Beasts, Bloodlust, and Hunting	CE	Demigod	Tarterus
MASK	Lord of Shadows	God of Thieves, Intrigue	NE	Lesser God	Hades
MIELIKKI	Lady of the Forest	Goddess of Forests, Dryads, Patron of Rangers	NG	Lesser Goddess	Prime Material
MILIL	---	God of Poetry, Eloquence, and Song	NG	Demigod	Happy Hunting Grounds
MYRKUL	Lord of Bones, Old Lord Skull	God of the Dead, Wasting, Decay, Corruption, Parasites, Old Age, Dusk, Fall, Exhaustion	NE	Greater God	Hades
MYSTRA	The Lady of Mysteries	Goddess of Magic	LN	Greater Goddess	Nirvana
OGHMA	The Binder	God of Knowledge, Invention, Patron of Bards	N	Greater God	Concordant Opposition
SELUNE	Our Lady of Silver	Goddess of the Moon, Stars, Navigation	CG	Lesser Goddess	Gladsheim
SHAR	Mistress of the Night, The Lady of Loss	Goddess of Darkness, Night, Loss, Forgetfulness	NE	Greater Goddess	Hades
SILVANUS	Oak-Father	God of Nature, Patron of Druids	N	Greater God	Concordant Opposition
SUNE	Firehair	Goddess of Love, Beauty, Charisma, Passion	CG	Greater Goddess	Olympus
TALONA	Lady of Poisons, Mistress of Disease	Goddess of Disease, Poisoning	CE	Demigoddess	Tarterus
TALOS	The Destroyer, The Raging One	God of Storms, Destruction	CE	Greater God	Pandemonium
TEMPUS	The Lord of Battles, Foehammer	God of War	CN	Greater God	Limbo
TORM	...the True, ...the Foolish, ...the Brave	God of Duty, Loyalty, Obedience, Those who face danger to further the cause of good	LG	Demigod	Prime Material
TYCHE	Lady Luck	God of Good Fortune, Luck, Victory, Skill, Patron of Adventurers and Warriors	CG	Lesser Goddess	Olympus
TYR	Grimjaws ...the Even-handed	God of Justice	LG	Greater God	Seven Heavens
UMBERLEE	The Bitch-Queen	Goddess of Oceans; Waves and Winds at Sea, Currents	CE	Lesser Goddess	Abyss



THE DEITIES & DEMIGODS OF THE FORGOTTEN REALMS: The Elemental Lords

Name	Nicknames, titles	Portfolio	Align.	Rank	Home plane
GROME	Gnarly One, King of the Land Below the Roots	King of Earth Elementals	N	Lesser God	Elemental Plane of Earth
KAKATAL	The Lord of Flames, The Firelord	Lord of Fire Elementals	CN	Lesser God	Elemental Plane of Fire
MISHA	The Lord of Air, Lord of the Wind Giants	Lord of Air Elementals	N	Lesser God	Elemental Plane of Air
STRAASHA	The Water Lord	Lord of Water Elementals	N	Lesser God	Elemental Plane of Water

THE DEITIES & DEMIGODS OF THE FORGOTTEN REALMS: Cults of the Beast

Name	Nicknames, titles	Portfolio	Align.	Rank	Home plane
ASLAN	Lord Firemane	Lord of Lions, Strong Beasts	LG	Lesser God	Seven Heavens
BESPARR	---	Lord of Horses	CG	Demigod	Prime Material
CAMAZOTZ	---	Lord of Bats	CE	Lesser God	Prime Material
FILEET	---	Lady of the Birds	CN	Demigoddess	Prime Material
HAAASHASTAAK	---	Master of All Lizardkind	N	Demigod	Prime Material
HLYYAAK	---	King of Camels	CG	Demigod	Prime Material
LOLTH	---	Demon Queen of Spiders	CE	Lesser Goddess	Abyss
LURUE	Silverymoon	Queen of Talking Beasts, Intelligent Creatures	CG	Lesser Goddess	Olympus
MEERCLAR	---	Mistress of Catkind	CN	Demigoddess	Prime Material
NNUUURRRR'C'C	King With Wings	Master of the Insect Swarm	N	Demigod	Prime Material
NURU-AH	---	Master of Cattle	N	Demigod	Prime Material
PYARAY	Whisperer of Impossible Secrets	Lord of the Ocean Abysses, Creatures of the Deep	CE	Lesser God	Prime Material
REPRA	---	King of Serpents	CE	Demigod	Abyss
ROOFDRAK	---	Master of All Dogs	N	Demigod	Prime Material
SNEEL	The Great Rat	Lord of Rats	CE	Lesser God	Prime Material



—and will also justify any other divine revisions the DM feels necessary, once. Simply put, the Godswar is strife among the gods —- direct, physical battle in which gods are destroyed, or their powers undone, wrested from them, or distorted, and a new hierarchy is created.

The most important feature of this conflict is that worshippers are not involved; all clerics and other servants are completely cut off from their deities — unable to communicate with them, renew spells above 2nd level, or receive accurate or complete information regarding the war afterwards (for deities may not wish to tell all to just any mortal).

The Godswar truly can cover a "multitude of sins," in the manner described in the battle between the Vom and the Guardian in Alan Dean Foster's novel Bloodhype; side effects of the energy released in the conflict can transform or teleport landscapes, people, and any number of items on the various planes.

Enough of the controlling principles — back to the selection of deities. In my case, I wanted all of the outer planes to have ruling deities (a la Lolth's rule of a plane of the Abyss in Q1). This precludes the Nordic bunching of gods in Gladsheim, the Greek grouping of gods in Olympus, and Leiber's grouping of gods in Godsland. A few planes, notably the Prime Material,[8] would be "no man's land," ruled by no deity.[9] Moreover, I wanted no direct Egyptian, Mayan, Chinese, Greek or suchlike mythological stamp on my pantheon, preferring instead a vaguely Norse/Celtic/"old faerie England" flavor. Favorite deities such as Ishtar, Mitra, and Set had to be regretfully abandoned. Other DDG deities could be adopted with cosmetic (name, appearance, minor powers) changes.

I also found it expedient to have overlapping portfolios among the gods.[10] This allows strife among various priesthoods as the prominence of gods within a community or society changes, and allows both nonhuman deities (such as the elvish and centaur gods in the DDG) and human deities (such as the druids' god or gods) to coexist, both granting spells to worshippers.

This follows the notion that gods possess power relative to the worship they receive, but I have deliberately left this idea vague and undeveloped, for players would love to learn such mechanisms in order to influence the relative power of gods for their own ends, and that type of manipulation upsets the balance of a campaign very quickly. Note that an individual may often serve one deity, deliberately advancing or attempting to further its aims and its cause, while placating ("lip-service worship") another. A lawful evil guard, for instance, could placate Helm (the god of guardians) but actively worship Loviatar, Bane, or perhaps even Tempus.

A secondary advantage to allowing overlapping portfolios is that players will not immediately know the deity (and accompanying religious restrictions) of an encountered NPC by knowing the NPC's class (or for that matter, race or alignment"). Such knowledge could prove a quite significant unfair advantage in play.

Portfolios (gods of war, of sea, etc.) must be related with various alignments. Either (1) each portfolio is represented by gods of every alignment, or (2) each portfolio may have a god of an alignment deemed fitting: A god of justice may be lawful good or lawful neutral, or a god of war or of the sea may have a chaotic alignment. (For the reasons stated above, and to keep the number of gods down to a manageable quantity, I chose the latter method of relating alignments to deities.)

Given these considerations, the pantheon listed in the charts on this page and the preceding one was developed for my Forgotten Realms campaign.[12] Later additions to official AD&D material such as the "Elder Elemental Gods" mentioned in module D1, the "Elemental Princes of Evil" in T2, and the Gods of Greyhawk, will no doubt cause some modifications in the pantheon. The four elemental gods from the Melnibonean mythos in the DDG, for instance, may be discarded if Gygax's elementals conflict. As presented in the DDG, however, the four fit nicely with information in the Monster Manual.

All nonhumans' deities, plus Thrym and Surtur of the Norse mythos, from the DDG, have been adopted. Dryads worship Mielikki, treants worship Grome and Rillifane Rallathil, and nymphs worship Eldath (they believe she is the source of the power to kill those who look upon their naked forms). The dominant (human) race has the largest and most varied pantheon — a logical expression of the variety of beliefs and interests which has made the race dominant.

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RUINS

Rotted & risky — but rewarding

by Arn Ashleigh Parker

"Rough: Includes ruins within up to five miles of the party." So reads the Dungeon Masters Guide. And *that* is virtually all the AD&D™ rules say about the outdoor companion of the deep, dark dungeon.

The question arises: Why should a Dungeon Master include ruins in a campaign? Dungeons, one may point out, present a place for players to encounter the fantastic creatures of the ADVANCED DUNGEONS & DRAGONS® game. I concede that the dungeon provides a medium for the Dungeon Master to present tricks, traps, and monsters, but its scope is still limited. Many DM's and players alike scoff at dragons, and similar avian inhabitants of underground labyrinths. Therefore, the contention can also be made that ruins are as integral as dungeons to a well balanced game.

The differences between a dungeon and a razed city are not world-shattering, but they are significant. The druid character class, for instance, has much more potential in an outdoor setting such as a ruin. Many ruins may once have had a park that would, in all likelihood, still thrive. This park, aside from presenting many opportunities for DM expansion, is ideal for the druid's operations. Other differences include weather, alleys and visibility. Storms, cold winds, or heat waves could change the situation somewhat. For instance, bundling up with warm bulky furs because of freezing winds may reduce the dexterity and/or "to hit" figures of a character.

Another unique feature of ruins is the alley. The alley connects main streets and side streets. This gives the party much more maneuverability, so they may not be channeled to a certain place as easily as in a dungeon. Also, the alley can be a place of adventure and danger for a character. Imagine a fighter

walking through a narrow alley, enshrouded by the shadows of buildings. Suddenly, he sees a tall, shadow-covered figure ten feet ahead. As the thing moves closer, he see the sickly green color of troll skin....

A final important feature of ruins is visibility. The use of torches will be rare, since the party will rarely enter a devastated city in the evening or nighttime. Further, most (if not all) buildings will have windows, and light will usually enter via these portals. Of course, there are ways to combat this "all-seeing player" problem. Many windows could be boarded up or covered with a shade, cutting off light inside the buildings. Outside, however, the problem is much more complex. If no other logical means is apparent, a desperate DM could alter the normal weather patterns. A low, dense fog could curtail the range of characters' vision, or dense clouds could obscure the sun. Even though this can be done, weather patterns should only be allowed to change normally; a fog doesn't spring up every time a character sticks his head out a door.

After deciding to include ruins in his campaign, the DM must then draw out the destroyed city. Graph paper with one centimeter equal to ten squares (each small square equal to ten game yards), is suitable for a large city of, say, 10,000 people. A smaller scale should probably not be used unless the city is, in fact, a town. If this is the case, then the town should be completely designed by the DM, and the charts in this article should be ignored -they are only for use in large cities Note that, despite the drawing's scale, the party should only be allowed to move 10 feet for each 1" of movement rate, and in all other respects as well the party should use dungeon scale (i.e., each 1" of spell range equals 10 scale feet, etc.).

The large destroyed city would include several potentially dangerous places. A graveyard, for instance, is essential. It could be in the center of the city, or at the outer wall, or even outside the city in a special cordoned-off burial place. As all DM's know, the tombs of the dead often present exciting AD&D scenarios.

Ruins should also contain a centralized government building. A palace could serve for a monarchic government, while a large conference room, with adjoining chambers, could serve for an oligarchic administration. This central building could presently be the center of some great malevolent force, or (perhaps) it could be controlled by a demented ogre mage.

After the DM has finished drawing the destroyed city, he may notice a couple of ways players may cause trouble. For instance, an invisible thief may climb a wall, and then, with map and pencil, proceed to map out the perimeter of the city. Actions like this can, especially in a large city, cause a DM quite a bit of consternation. There are ways to deal with this situation, however. First, as with all problems of this nature, the DM may disallow it on the basis of game logic, which may include reasons such as: It would take too much time; it would give too much information away too easily; and/or it would make an otherwise enjoyable game into a boring exercise in reality.

A second way to deal with this situation, if the playing session is almost over, would be to end the session; when the game resumes, the DM may give out a map of the perimeter of the city to the party, giving the map-making thief credit for mapping the perimeter but without making the entire playing group wait during the tedious process. A DM-provided map should include some deliberate errors, to approximate mistakes the character(s) might make if they developed the map themselves. When the map of the perimeter is drawn, the DM should not also map any inside part of the city just because players claim they can see down the roads into the interior. It is advised the DM tell the players that the roads, even if they extend straight into the center of the city, will only enable vision from the perimeter for 100 yards into the ruins. The shadows of buildings, the DM may say, prevents discerning what lies within the middle of the city.

Monsters and lairs

The primary threat to characters in a ruined city will *not* come from wandering monsters that may be encountered within, but from monsters who have *lairs* inside the city. But how does a DM choose which monsters will inhabit certain parts of his ruins? First, the DM should systematically go through the map of his city, determining which buildings will be the lairs of monsters, The DM should not, at this time, determine what specific type of building comprises each monster's lair. This should be done when the players are actually aware that it is some creature's lair, or at any other time when the party happens to be interested in knowing the building's type. To do otherwise would take too much time for most DM's (assuming that there are 30 or more lairs in an average-sized ruin). Note that an avian creature's lair should automatically be assumed to be an unusual personal residence, unless the flying creature is so small that its movement within a normal building is not impeded by the building's internal and external features.

The kind of creatures that should be allowed to have a lair within a razed city can be determined randomly using the DMG, choosing the wandering monster chart appropriate to the prevailing conditions, and then cross-indexing with the "rough terrain" category. However, this random determination should not be allowed to be absolute in its decision. Some creatures cannot lair in buildings, perhaps because they *have* no lair (e.g., wild dogs) or, perhaps because they are incompatible with the surrounding terrain (e.g., white dragon in a subtropical climate) or, possibly, because the number of creatures in the lair —which is always the highest possible "number appearing" that can be rolled according to the Monster Manual — is too great a number (e.g. a tribe of orcs, which would number 300). A final rule which must be observed, to offset the fact that the party must always face a maximum number of creatures in all lairs, is that all lairs must have treasure. This rule excludes other monsters (those who do not possess treasure) from lairing in razed cities, an example being the lion.

Table I
Monsters that may lair within ruins

Anhkheg	Hippogriff	Rakshasa
Ant, Giant	Hydras (all)	Remorhaz
Ape, Carnivorous	Intellect Devourer	Rot
Basilisk	Jackalwere	Rust Monster
Beetle, Giant Boring	Jaguar	Salamander
Beholder	Ki-rin	Satyr
Blink Dog	Lamia	Scorpion, Giant
Brownie	Lammasu	Shadow
Bugbear	Leprechaun	Shambling Mound
Carrion Crawler	Leucrotta	Shedu
Catoblepas	Lich	Slithering Tracker
Centaur	Lizard, Fire	Spectre
Chimera	Lizard, Minotaur	Sphinxes (all)
Cockatrice	Lizard Man	Spiders (all)
Couatl	Lurker Above	Stirge
Displacer Beast	Lycanthropes (all)	Su-Monster
Doppelganger	Lynx, Giant	Sylph
Dragons (all)	Manticore	Titan
Dragonne	Medusa	Toad, Ice
Dryad	Minotaur	Trapper
Eagle, Giant	Mummy	Troll
Gargoyle	Naga, Guardian	Vampire
Ghast	Naga, Spirit	Wasp, Giant
Ghost	Nymph	Water Weird
Ghoul	Ogre	Weasel, Giant
Giants	Ogre Mage	Wight
Gorgon	Owl, Giant	Will-o-Wisp
Griffon	Owl bear	Wolf, Winter
Groaning Spirit	Peryton	Wraith
Harpy	Pseudo-dragon	Wyvern
Hell Hound	Purple Worm	Yeti



Buildings

A ruined city is made up of buildings, those still standing and

those that have been leveled. Those buildings that have been razed are of no particular use to the DM, but this is not true of the buildings that still stand. They are very useful. Following is a list of buildings that may be located within a ruins.

Table II
Building types

d% roll	Building type	d% roll	Building type
01	Alchemist	47	Jeweler-gemcutter
02-05	Armorer	48-50	Leatherworker
06	Bank	51-53	Library
07-09	Barber	54-56	Liquor
10-13	Bowyer	57-58	Metal worker
14	Brothel*	59-60	Nursery
15-17	Butcher	61-70	Private residence
18-19	Candlemaker	71-74	Produce
20-22	Church	75	Sage
23	Ceramic molder	76-78	School
24-26	Clothier	79	Sheriff
27	Furniture	80	Specialty shop
28-32	General store	81-83	Stable
33	Glassblower	84-87	Swordsmith
34-35	Hardware	88-95	Tavern
36	Herb	96	Theater
37-41	Hospital	97-00	Weaponer
42-46	Hotel		

*— Or roll again.

When the players investigate a building containing a monster, the DM should determine the building type using the chart above. Then, using the following explanations, the DM should describe the building to the group and await their reactions. The monsters will, of course, behave as the DM sees fit, and, accordingly, no restrictions will here be placed on their behavior.

Definition of terms

The following is a list of terms used repeatedly in the description of building types.

Term	Definition
Poison	Type A, Ingestive.
Books	See DRAGON #37 — *Libraries* by Colleen A. Bishop, but ignore the magical tomes, books, and scrolls.
Webs	Webs may be either thin, and go unnoticed, or thick, so that they thoroughly obscure vision. To determine the thickness of a web, roll d4: A result of 1 means total visibility, 2 means that parts of the room are obscure, 3 means that most of the room is covered with webs, and 4 means that the room is encased in webs. The webs can be easily pushed out of the way or burned.
Nothing of value	This term, while meaning that things of monetary value do not exist within a room, does not necessarily indicate that there is nothing *useful* inside a room. Forks, knives, furs, and pillows are just a few examples of the objects that may be found in a building.

Description of building types

In some of the following descriptions of building types, it is recommended that certain treasures be placed at designated locations within a building. These recommendations are meant only for buildings which serve as the lair of a monster, and, therefore, they should be ignored under other circumstances (i.e., when players investigate a building containing no monster), but any dangerous magic, items should be retained (poison included). However, if the players have access to this article (and thus would know that, if the building contains no monster's lair, no liquid substance could be of a beneficial nature), the DM may wish to leave certain beneficial potions within the building. It is important that the DM realize that any magic items recommended in the listings below are in addition to those that may be part of a monster's hoard.

Alchemist: The residence in which an alchemist would once have lived is a round tower (90%) or a normal building (10%). The height of a normal building is always three stories, but the height of a tower is 4-6 stories. Normally, the tower has less floor space than a normal building, and, thus, the structures' volumes are approximately equal.

The first story of an alchemist's residence/workshop will usually be barren of furnishings, save for a series of small braziers that will typically line the walls. They were, at one time, used to burn incense. There should also be a torch holder somewhere on the walls. A spiral staircase (in the center of the room if a tower and in the corner of the room if a normal building) will lead to the second story.

The second story should contain shelves, overturned tables, chairs, broken vases, shattered urns, and a single window (two if in a normal building). There is a 10% chance that there will be a small cubbyhole set into the wall that contains 1-6 potions. There is a 25% chance that any given potion will be poison, and a 75% chance that it is a beneficial magical potion (use the random determination chart in the DMG). The spiral staircase should continue upward into the chambers above.

The third floor is the living chambers of the alchemist. A sundered bed, dresser, and desk should be found here, as well as shelves of books (if within a normal building). If the residence. is a tower, then the fourth and fifth stories contain books. The sixth story, if it exists, should contain 1-10 flasks, 2-7 small plates, a basin, 1-4 jugs, 2 measuring devices, and two tables (upon which sit the furnishings listed above). There is a 25% chance that all of the materials found in such a place are broken and useless, and only a 10% chance of successfully locating a particular (undamaged) item being sought, if it is determined that some undamaged items do exist on the premises.

Armorer: The abode of an armorer ranges from one to two stories in height. In the case of a one-story building, 80% of the floor space should be partitioned off for a work area. The majority of this space will be taken up by the armorer's tools, now broken and useless. An anvil (or two), hammers, a bellows, a forge (once used for softening metals), and tongs should be just a few of the things still within the room. There should also be some rusted suits of mail. Any character with the secondary skill of *armorer* may, at the DM's discretion, find a sufficient number of usable tools to repair any damage in the armor worn by members of the group. The section of the room that has been partitioned off from the main room is the living quarters of the armorer. These two rooms may be joined by a door or by an open hall. The armorer's quarters will have been looted, and nothing of value should be found within it.

If the building is two stories in height, then the first story is not partitioned off and consists entirely of the tools of the armorer (in this case there *will* be two anvils and, perhaps, two forges). Somewhere in the room there should be a staircase leading to the second story. The second story is the former armorer's quarters. There may be a set of magical mail within this room (10% chance). If a set of magical mail exists, then there is a 50% chance it is *Ring Mail* x1 and a 50% chance it is *Ring Mail of Vulnerability* (tests as +1 armor, actually acts as -2; see Plate Mail of Vulnerability, DMG p. 165). Other than the magical mail that may be within the room, nothing of value remains inside the upper story.

Bank: Banks range from 2-6 (d10/2+1) stories in height. The first story should contain desks, chairs, tables, and countertops. This is where the normal business of the bank took place. There should be a spiral staircase at the back of the room that leads to the upper stories. The second story, and every additional story thereafter (up to the maximum number determined by the dice), contains a huge vault. Each vault has a chance of still being

intact (varying with how high it is from ground level) and, if it is, there is an additional chance that it contains coins, according to the following table:

Height in stories	Vault intact%	Copper* (% & #)	Silver* (% & #)	Gold*
2	40%	80%, 10,000	30%, 1,000	0%, 0
3	50%	70%, 8,000	30%, 1,200	10%, 300
4	60%	60%, 6,000	40%, 1,500	50%, 500
5	80%	20%, 2,000	60%, 4,000	80%, 1,000
6	90%	0%, 0	60%, 6,000	95%, 4,000

*— If the vault is intact — and, of course, if the bank is a monster's lair — then there is a chance (as listed) that it will contain the specified number of coins of each type.

All vaults are extremely hard to open, some of them being virtually impregnable (thus, their high chance of being intact even amidst the ruins). The chance for a givenm thief to open the lock on a bank vault is computed by multiplying the height of the vault (in stories) by 20, and subtracting that number from the thief's normal percentage chance to open a lock. Thus, a 17th-level dwarven thief with a dextereity of 17, who would have an adjusted open-locks chance of 119% for normal locks, has only a 49% chance of cracking a third-story vault, and no chance to open a vault on the sixth story, because the adjustment for the vault's height (6x20=120) is greater than 119.

Vaults withstand damage in structural points equal to their height in stories; Knock spells will not work on vault doors.

Barber: The barbershop of old was a simple place, always one-storied and modestly furnished. Nothing of value should remain within the building, but there should be a few chairs and washbasins still inside the structure.

Bowyer: The bowyer's workshop is 2 or 3 stories in height. The first story was once the workplace of the bowyer. It should contain rotted wood, partially finished bows and arrows, and a completed bow or two. The condition of the completed bows depends on where they have been stored. If left out in the open, they are surely ruined, but if stored behind a glass case (for instance), they may be in good condition. The DM should decide, depending on the weapon needs of the adventuring group, whether the bows are ruined or not. There should be a staircase leading to the second story.

The second story was, at one time, the residence of the bowyer. It should be in decent condition, but nothing of value should be found within the lodging. However, the third floor, it it exists, could prove very useful to the characters, for it was once the storage house for the bowyer. As the characters throw open the trap door to the third floor, they should see lots of webs. After clearing the webs away (if they choose to do so), the group will behold a storehouse of 20-120 arrows in good condition and 1-6 usable (unstrung) bows. There should be an additional number of bows and arrows that are rotted and useless, equal to 100% and 200%, respectively, of the number of usable items found.

Brothel: If the city that is now in ruins had a moral fabric that would not permit a building of this sort to exist within its boundaries, then the DM may either reroll on the building type table or limit to one the number of brothels found within the ruins.

The brothel will range from 2-7stories in height. The first floor contains a reception area (with once-beautiful tapestries and cushions that are now rotted and moldy) and a kitchen area. The upper stories contain bedrooms, often covered with webs. There is a 10% chance for each room that there is a secret cubbyhole (detected as a secret passage) containing either (25%) a potion or (75%) 10-60 gold pieces. The potion is poison (25%) or a random potion from the DMG (75%). Nothing else of value should be found within the brothel.

Butcher: A butcher shop is always one story in height, and it



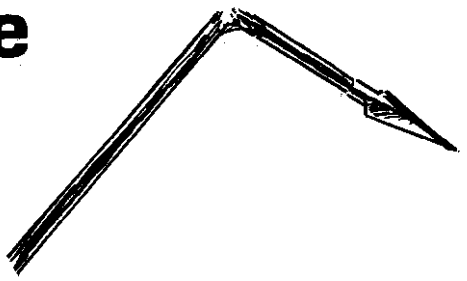
contains a food locker as well as a table for cutting meat. A counter divides the front of the interior from the back. The back of the room contains the table and butcher knives (now rusted) that were once used in cutting meat. A small food locker, once kept cold by blocks of ice, also lies in the back of the room. Nothing else of value is within the building.

Candlemaker: A candlemaker's shop is one (75%) or two (25%) stories in height. The first story contains a counter, as do most shops, separating the room into two parts. The back part of the room contains instruments, unmelted wax, tables, tallow, and wood to make incense, torches, and, of course, candles. There will be from 1-10 usable pieces of incense, torches and/or candles within the room, and there will also be a great number of potentially usable items yet unfinished. Webs will cling to the walls, and nothing else of value will be in the room. The second story, if it exists, is the living quarters of the candlemaker, but nothing of value will be found within it.

Church: church is large and impressive; its height should be from 7-10 stories. The first story was once the site of all church ceremonies, and this should be reflected in the grandeur

(Turn to page 70)

These are the BREAKS



Weapon damage in AD&D™ action

by John R. Shaw

The warrior knew he was dead even before the enemy's steel bit hungrily into his warm flesh. Only moments before, it was he who had this creature near death. It was not until he stumbled in the midst of a fast and frantic exchange of blows that the thought flashed through his mind — this might be his last fight. The bright steel that had held a razor-sharp edge through so many battles now seemed to dull as it connected harshly against the metallic skin of the creature.

Then sword met sword.

Time stopped as the warrior saw pieces of finely wrought metal scatter to the four winds, catching flashes of light as they fell toward the floor.

The creature's evil blade seemed to hang momentarily in the air. The split seconds seemed like hours to the doomed warrior, as his grip instinctive/y tightened on the now-useless hilt. His muscles tensed in anticipation as he waited bravely for the final blow to be struck...

The one item usually missing from the aftermath of a good AR&D battle is the sight of broken and battered weapons littered among the freshly hewn corpses. The following tables introduce this aspect of combat, making recreations of scenes such as the above possible. However, not all would be as deadly.

Whenever an unmodified 1 is the result of a "to hit" roll, the following tables should be consulted to determine the adverse results (if any) of such a terrible throw.

The system is flexible, allowing Dungeon Masters to introduce only those tables desired, depending on the level of complexity and realism sought.

Table 1 can be used on its own, or Table 2 added for more interest. If both these tables are being used, then Table 3 can also be optionally included.

Table 1 describes the various mis-chances that could occur in the heat of battle. For any result, at least 1-4 points of damage are caused; this number should be modified upward by the DM to take into account bonuses to damage (such as the "plus" of a magic weapon) or special circumstances (such as a party member being hit, causing him to fall into a pit).

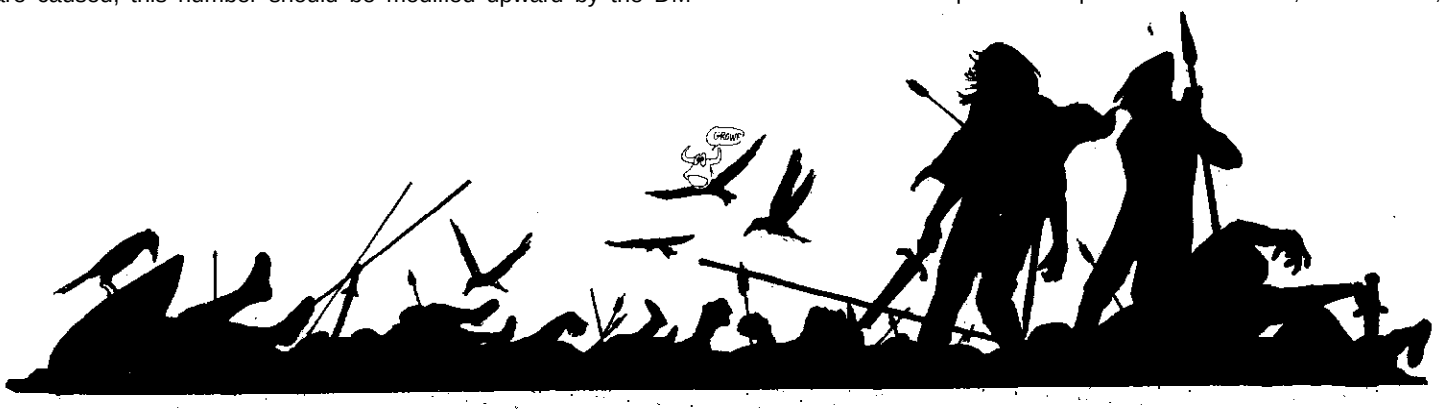
"Damage to party member" could be caused by the character accidentally bumping another party member into a wall, tripping them, or knocking them off balance (which causes them to take extra damage from an opponent); or even by a wild swing with a weapon.

"Damage to self" might occur under similar circumstances to those mentioned above and would possibly also include such slips as a distracted magic-user dropping a dagger through his (or her) foot.

Damage to a weapon may be the result of a wild swing connecting with a dungeon wall; trying to bruise an iron golem with a wooden club; enthusiastically attempting to chip the favorite boulder of a stone giant; or just old age, from having fought in so many battles.

Specific types of weapon damage (or lack of it) are given in Table 2. This aspect can be included so that broken or damaged weapons (especially magical ones which fail their saving throws) may later be repaired. It is also possible that the weapon can continue to be used, at reduced effect, depending on how badly it is damaged.

Table 3 is used to determine during which round of fighting the damage to the weapon will occur. This may be a round when the character fails to score a hit on the opponent, for it must be remembered that weapon hits will still be occurring on other weapons, shields, and armor. Such hits cause no damage to the opponent, but the force of the blow is enough to damage a weapon. Only a careful examination (which obviously cannot be carried out in the middle of a melee) by a qualified character will reveal that the weapon is damaged and will soon break. A qualified person is one who deals closely with the material involved. For example, a swordsmith would be qualified to inspect all types of metal swords and daggers, because he would have a basic understanding of the metallurgy involved. A player character who has had previous experience as a smith, for instance,



could only be a qualified judge if he had followed this trade for a few years and not just a short period of time.

TABLE 1 Damage Inflicted

01	Damage to party member; weapon damaged and dropped out of reach.
02	Damage to party member; weapon damaged and dropped within reach.
03-04	Damage to party member; weapon undamaged but dropped out of reach.
05-06	Damage to party member; weapon undamaged but dropped within reach.
07-12	Damage to party member; weapon damaged but still held.
13-20	Damage to party member; no effect on weapon.
21	Damage to self; weapon damaged and dropped out of reach.
22-23	Damage to self; weapon damaged and dropped within reach.
24-26	Damage to self; weapon dropped out of reach.
27-29	Damage to self; weapon dropped within reach.
30-38	Damage to self; weapon damaged but still held.
39-50	Damage to self; no effect on weapon.
51-52	Weapon damaged and dropped out of reach.
53-55	Weapon damaged and dropped within reach.
56-60	Weapon dropped out of reach.
61-65	Weapon dropped within reach.
66-80	Weapon damaged but still held.
81-00	Nothing unusual happens.

Notes on Table 1

1.1 "Damage to party member" indicates a member of the party of the character, or monster, who rolled the "1." If the character or monster is alone or if no other members of the party are within striking distance, then treat this result as "Damage to self." Weapon damage will still apply, as appropriate.

If more than one party member is within striking range, determine the member hit by random selection, remembering to include non-player characters.

1.2 "Damage to self" is halved if the character makes a save vs. rod, staff & wand.

1.3 If a weapon is damaged, roll on Table 2 to determine specifics. If Table 2 is not being used, the weapon must save vs. disintegration or be damaged beyond repair. Magic weapons receive their usual saving throw bonuses.

1.4 A "weapon within reach" can be recovered in the round after it was dropped, but no blow against an attacker is possible in that round.

1.5 A "weapon dropped out of reach" can be recovered in the second round after it is dropped. No blow against an attacker is possible for these two rounds (unless another weapon is obtained, of course).

1.6 If a player character, non-player character, or monster is only using fists, fangs, teeth, claws and other such body weaponry, they take 1-4 points of damage in place of a "weapon damaged" result. Damage taken is halved if save vs. rod, staff & wand is made. This may be in addition to any other damage taken that round.

TABLE 2 Damage to weapon

01-02	Weapon completely broken, smashed or shattered.
03-05	Weapon damaged; -2 to hit, -50% to damage.
06-10	Weapon partly damaged; -1 to hit, -25% to damage.
11-12	Head of weapon broken off and smashed.
13-15	Head of weapon broken off and damaged.
16-20	Head of weapon broken off, partly damaged.
21-30	Head of weapon damaged; -50% to damage.
31-45	Head of weapon partly damaged; -25% to damage.
46-47	Tail of weapon broken off and smashed.
48-50	Tail of weapon broken off and damaged.
51-55	Tail of weapon broken off and partly damaged.
56-65	Tail of weapon damaged; -2 to hit.
66-80	Tail of weapon partly damaged; -1 to hit.
81-00	Weapon undamaged.

Notes on Table 2

2.1 If weapon has been damaged, roll on table 3 (if it is being used) to establish when the damage occurs.

2.2 The "head" of a weapon is that part which inflicts the damage: sword blade, arrowhead, tip of lance, head of mace, and so on.

2.3 The "tail" of a weapon is that part which is used to control the aim: hilt of sword, longbow, crossbow, rear portion of lance, handle of mace, and so on.

2.4 Any part of a weapon receiving a "smashed" result cannot be repaired or used further. Any remaining undamaged part of the weapon might be usable at reduced effect, depending on the weapon and which part of it remains intact (see note 2.6).

2.5 Penalties given by the table for "damaged" and "partly damaged" weaponry are cumulative. They take effect in the round after the weapon was found to be damaged, and continue until the weapon is either repaired or destroyed.

2.6 Many weapons are unusable when a part has been damaged or broken off, but the wide range of possible weapons and possible circumstances will make it necessary for the DM to rule on whether certain damaged weapons can still be effectively employed. Two clear-cut examples: The front half of a spear is just a smaller spear, but the front half of a sword blade is virtually useless as a weapon.

Weapons were designed to be well balanced for maximum striking effect, and this balance would be affected if part of the weapon were broken off. For any parts of the weapon that the Dungeon Master agrees can be usable in combat, "to hit" and damage penalties must be worked out. Penalties will depend on the circumstances and the actual part of the weapon being used.

2.7 If the weapon has not been dropped (as given by table 1) but a result on Table 2 indicates "Head of weapon broken off" or "Tail of weapon broken off," then the head of the weapon will fall to the ground within reach and the tail will still be held. A "weapon dropped" result on Table 1 refers to the entire weapon, whether or not it was broken or damaged.

TABLE 3 Time of Damage to Weapon

01-10	Weapon damaged and/or dropped this round.
11-16	Weapon damaged and/or dropped next round.
17-19	Weapon damaged and/or dropped in 2 rounds.
20	Weapon damaged and/or dropped in 3 rounds.

Notes on Table 3

3.1 Damage to player characters, non-player characters, and monsters always occurs in the melee round in which the "1" was rolled. Table 3 is only to be used for weapons which are not a natural part of a character or creature.

These tables are not intended for the Dungeon Master who gives his players an impossible job of surviving. They are intended to complement play by creating more situations for interesting player interaction — will your friend lend you his extra sword after you've just broken your own blade on a wild swing that connected with him instead of the enemy? —which is the whole purpose of a good-playing game.

With these tables in operation, weapons makers and weapon shops in the cities and towns of a campaign world will now on occasion have customers in dire need of their wares, rather than simply being the dumping ground for used arms and armor being traded in by victorious characters.

There are advantages in this system for players, too, if they are ingenious enough to find good uses for the remains of damaged weapons. A thief in one party once secretly swapped swords with an enemy fighter who had challenged the best swordsman in the thief's party to a death duel. Even a 16th-level Lord is not much of an opponent wielding a +1 sword — without a blade!

The RIGHTEOUS ROBBERS of Liang Shan P'o

LARGER Than Life

by Joseph Ravitts

In Sung Dynasty China, three generations or so before the time of Marco Polo, legend has it that a mighty band of Robin Hood-like outlaws gathered together to oppose the corrupt and predatory ruling class. There were some 10,000 of these outlaws dwelling on a mountain called Liang Shan P'o, which was protected from attack by a vast marsh whose labyrinthine waterways permitted easy ambush of assailants. The leaders of these "Righteous Robbers" were 36 chieftains who were actually incarnations of 36 stars of Heaven, and 72 subchieftains who were incarnate stars of Earth. An unknown Chinese authur collected the tales of these heroes into one lengthy book, which Pearl S. Buck translated under the title *All Men Are Brothers.* Any AD&D™ campaign incorporating the Chinese mythos will be enhanced by the inclusion of these characters, though space will not allow description of any but the most remarkable individuals.

Sung Chiang
"The Opportune Rain"

The leader of all the outlaws is Sung Chiang, nicknamed "The Opportune Rain" because of his habitual charity to peasants. He was forced to become a fugitive because he had helped several victims of unjust prosecution to escape, including some who (unknown at first to him) were incarnate stars like himself. When the Righteous Robbers organized on Liang Shan P'o, they made him a chieftain out of gratitude, and out of respect for his wisdom and justice. Later, a goddess appeared to him and told him of his divine origin. (The goddess is not named in the story, but she could have been Kuan Yin, the goddess of mercy described in the DEITIES & DEMIGODS™ Cyclopedia.) She also gave him three books of heavenly wisdom to guide him in doing good deeds. After the death of Ch'ao Kai, the original leader of the outlaw band (a good man, but not one of the incarnate stars), Sung Chiang succeeded to the leadership of the mountain lair.

A full characteristics breakdown on Sung Chiang can be sacrificed to brevity, since he never personally enters combat. If forced in extremity to defend himself, he will fight as a 5th-level fighter, using a +3 magic sword. He will usually (70%) be encountered on the robbers' mountain, in or around their central meeting place, The Hall Of Loyalty And Righteousness. He will always be attended by 2-24 of the lesser outlaws, and frequently (60%) by 1-8 of his fellow chieftains. The chieftains in his presence will always include one or more of the following: Lu Chun I, "The Jade Dragon," a 25th-level fighter/6th-level monk who wields a Staff of Striking; Wu Yung, "The Great Intelligence,"asage with the disguise abilities of an assassin; and Kung Sun Sheng, the "Dragon In The Clouds," a Taoist mage who is described in full below. Wu Yung and Kung Sun Sheng are the only other persons allowed to study Sung Chiang's three books of heavenly wisdom. (The DM can decide for himself what those books contain; the story never tells.)

Sung Chiang's agents operate four taverns near the marsh that surrounds Liang Shan P'o. Player characters of any non-evil alignment, seeking help to right some wrong, need only state their case at one of these taverns to obtain an audience with Sung Chiang (or with one of the above-named co-leaders if Sung Chiang is absent from the mountain). The Righteous Robbers will nearly always give some assistance to the party, even so far as sending a complete army to attack the strongholds of evildoers. In that case, however, they are 20% likely, if victorious, to become carried away with bloodlust, slaughtering women and even children belonging to the conquered place. Therefore, characters of a kindly nature should think twice about asking for military aid from Liang Shan P'o. Still, some of the outstanding characters among the robbers can benefit a small-scale expedition.

Kung Sun Sheng
"Dragon In The Clouds"
ARMOR CLASS: 7
MOVE: 12"/60"
HIT POINTS: 60
NO. OF ATTACKS: 1
DAMAGE/ATTACK: *By weapon type*
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *Regeneration*
MAGIC RESISTANCE: 50%
SIZE: M
ALIGNMENT: *Lawful good (the on/y lawful "robber" in the lot!)*
CLERIC/DRUID: *Clerical spell ability; see below*
MAGIC-USER/ILLUSIONIST: *8th /eve/ illusionistl7th /eve/ magic-user*
MONK/BARD: *5th /eve/ monk*
PSIONIC ABILITY: 150
Attack/Defense Modes: BCD/FGHJ
S:14 I: 18 W: 18 D: 18 C: 18 CH: 16

Kung Sun Sheng is the prize pupil of an all-but-omnipotent Taoist recluse who is only sketchily described in the story (but whose powers include troll-like regeneration and the summoning of djinni). He left his master to help the Righteous Robbers in defending the oppressed, but he still prefers a contemplative life. Consequently, he will not leave the mountain lair to join a party unless he is convinced that there is a *very* great wrong to be righted, though for lesser needs he will furnish useful information. (Prospects of monetary gain are of *no* interest to him.) If, however, he is encountered

away from Liang Shan P'o, there is a 40% chance that he will join and assist a party of good alignment for 1-8 days; failing this, he will still consent to give information.

The magical and illusionary spells of King Sun Sheng will. never include such "big guns" as *Fireball* and *Lightning Bolt;* they will mostly pertain to knowledge, travel, influence, and protection. His illusionary spells will always include *Confusion, Fear, Dispel Illusion, Improved Phantasmal Force, Fog Cloud, Detect Illusion,* and *Detect Invisibility. His magic-user spells will always include Massmorph, Gust of Wind, Ray of Enfeeblement, Feather Fall,* and *Identify.* His psionic disciplines include *Body Control, Mind Over Body,* and *Hypnosis.* He can also use the following clerical spells with the efficacy of a 20th-level cleric: *Cure Light Wounds, Cure Disease, Neutralize Poison, Detect Evil, Protection from Evil, Dispel Magic, Dispel Evil, Remove Curse, Tongues, True Seeing, Commune, Continual Light, Control Weather,* and *Wind Walk.*

His body regenerates all non-fatal damage, as an ogre mage.

Kung Sun Sheng is sometimes (50%) accompanied by an assistant, Fan Lui, "King Of The Devils Who Roil The Earth," a 6th-level illusionist/5th-level magic-user (without the clerical or psionic powers of Kung Sun Sheng).

Tai Chung
"The Magic Messenger"
ARMOR CLASS: 8
MOVE: 18"/48"
HIT POINTS: 65
NO. OF ATTACKS: 1
DAMAGE/ATTACK: *By weapon type*
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *Speed*
MAGIC RESISTANCE: 20%
SIZE: *M*
ALIGNMENT: *Neutral good*
CLERIC/DRUID: See *below*
FIGHTER: *7th level fighter*
MAGIC-USER/ILLUSIONIST: See *below*
MONK/BARD: *3rd level monk*
PSIONIC ABILITY: *Nil*
S: 16 I: 17 W: 18 D: 18 C: 18 CH: 15

Tai Chung is in command of message-bearing and espionage activities for the Righteous Robbers, owing to his intellect, his reliable character, and a very special power: If he writes an invocation to the Chinese gods on two pieces of paper, then ties the papers to his legs, he can then run at two times the rate achieved by *Boots of Speed.* He can do this all day without more fatigue than a day's easy walking would cause; and, with an extra pair of papers, he can confer the same ability on one companion.

There are only two stipulations to the use of this power: Tai Chung, and anyone he takes along, must live on a vegetarian

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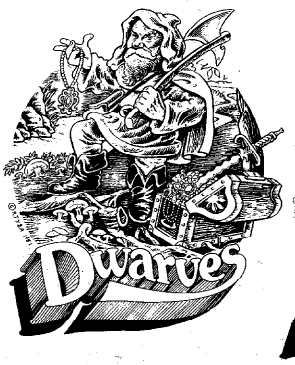
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diet with no intoxicants, for the duration of the journey; and when the journey is completed, the magic papers must be burned as an offering to the gods who made the magic work. (Tai Chung can always produce new ones.) The DM should think of some amusing curses to impose upon any character who uses the magic papers and breaks the rules.

Although Tai Chung is not a spell-caster in the usual sense, he can read all magical writing, and has a chance of being able to use clerical spells written on scrolls (60% for lst-level spells, 50% for 2nd-level spells, 40% for 3rd-level spells, etc.).

Chang Shun
"White Stripe In The Waves"
ARMOR CLASS: *6*
MOVE: *12"//18"*
HIT POINTS: *50*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *By weapon type*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
SIZE: *M*
ALIGNMENT: *Neutral good*
MONK/BARD: *6th level monk*
PSIONIC ABILITY: *Nil*
S: 16 I: 14 W: 12 D: 18 C: 18 CH: 12

Chang Shun is the man to ask for if a party anticipates an aquatic adventure; he is the foremost boatman and diver among the followers of Sung Chiang. While not actually able to breathe water, he can hold his breath underwater for as long as 2-5 days! He can also swim as a merman, and can see underwater as if he were wearing a Helm of Underwater *Action.* In any kind of melee in water, he always gains the initiative, and does normal damage instead of being impeded by the water.

Chang Shun is a good-natured man, slow to take offense and not usually prone to the unthinking bloodlust that sometimes possesses his fellow robbers (especially the one next to be described).

Li K'uei
"The Black Whirlwind"



ARMOR CLASS: *10*
MOVE: *12"*
HIT POINTS: *90*
NO. OF ATTACKS:2
DAMAGE/ATTACK: *By weapon type*
SPECIAL ATTACKS: See below
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *Standard*
SIZE: *M*
ALIGNMENT: *Chaotic neutral*
FIGHTER: *18th /eve/ fighter*
PSIONIC ABILITY: *Nil*
S: 18(80) I: 8 W: 4 D: 13 C: 14 CH: 6

Li K'uei's only extraordinary accomplishments are in eating, drinking, and killing. His preferred mode of fighting is unarmored, wielding two battleaxes at once. When he is angry (in 75% of all combat situations), he can fight at berserk speed for 4-16 melee rounds without feeling tired afterwards.

Li K'uei is the Sir Gawain of this Chinese Round Table, a Jekyll-Hyde personality wavering between kindness and cruelty. He generally adheres to the principle of robbing only the wicked and giving to the poor; persons approaching him in a peaceful moment with a tale of misfortune can move him to a positively maudlin sympathy.

But if his pride is affronted, or his Conanesque appetite for meat and alcohol is frustrated, he becomes irrationally violent. Worse, he is the most likely of all the robbers to start murdering noncombatants when filled with battle frenzy (90% base chance; reduced to 45% if Tai Chung, whom he respects, is present to restrain him; 30% if Sung Chiang himself is present). Whenever the somewhat Machiavellian minds of Sung Chiang and Wu Yung devise a plan that calls for crude, merciless violence, Li K'uei is bound to be included in it.

Shih Hsiu
"The One Who Heeds Not His Life"
ARMOR CLASS: *4*
MOVE: *21"*
HIT POINTS: *50*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: By *weapon type*
SPECIAL ATTACKS: See below
SPECIAL DEFENSES: See below
MAGIC RESISTANCE: *Standard*
SIZE: *M*
ALIGNMENT: *Neutral good (lawful tendencies)*
MONK/BARD: *8th level monk*
PSIONIC ABILITY: *Nil*
S: 17 I: 17 W: 12 D: 18 C: 18 CH: 17

Though his comrades sometimes fail to live up to their noble ideals, Shih Hsiu remains constantly altruistic. He will always be willing to assist characters of good alignment, especially if he sees them as underdogs against unfair odds. He values the safety of friends above his own welfare, and although he is not wholly incapable of caution, he is absolutely immune to the adverse effects of fear. Thus, Fear spells, *Phantasmal Killers* and the like are ineffective against him.

This incarnate star of Heaven is so devoted to promoting justice that if he comes upon any innocent person in immediate danger from evildoers, and if no more powerful rescuer is at hand, he will temporarily gain four levels of monkish combat ability, functioning as a Master of the East Wind for 5-20 melee rounds. Also, although it is not a customary monkish weapon, Shih Hsiu has a short sword which he wields with +3 hit proba-

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bility. During his period of increased combat ability, this sword has a 75% chance of instantly killing or disabling any person it hits, as Shih Hsiu desires.

A few other incarnate stars deserve a brief mention:

Hua Yung, "The Little Li Kuan" (nicknamed for a more ancient Chinese hero): A superb (17th level) mounted archer, having +4 hit probability and 25% added range with any kind of bow. Whenever his shot hits, it will have one of the following results, whichever Hua Yung desires: (1) an extra die of damage; (2) opponent deprived of a weapon or other hand-held object; or (3) opponent disabled in one limb.

Wu Sung, "The Hairy Priest": A 15th-level fighter/7th-level monk who, in times of great danger, acquires the strength of a stone giant for 3-18 melee rounds. Fortunately, Wu Sung is one of the most patient and even-tempered of the Righteous Robbers.

Shih Ch'ien, "Flea On A Drum": The highest-ranking (10th level) true thief among the inhabitants of Liang Shan P'o, he sometimes reverts to normal thievish behavior and steals from persons of good alignment (cumulative 5% likelihood for every turn in which temptation exists and none of his more virtuous colleagues is present to restrain him). He has the ability to high-jump as if he were wearing a pair of *Boots of Leaping.*

The Goodwife Hu, "The Ten Foot Green Snake": A 10th-level fighter, foremost among the handful of female warriors in Sung Chiang's band. She fights on horseback, using two swords at once. She is married to another chieftain, Wang Ying, "The Dwarf Tiger," whom she once defeated in a duel.

Ling Chen, "Thunder That Shakes The Heavens": A specialist in the design and use of siege engines and rockets.

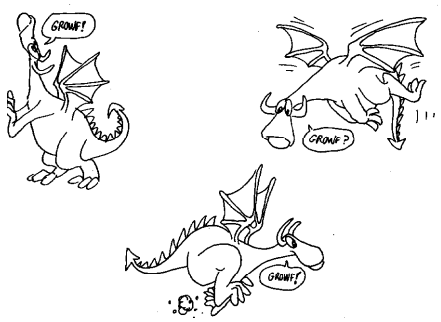
Siao Jang, "The Magic Scribe": A scholar able to decipher obscure languages and forge any type of document.

An Tao Ch'uan, "The Magic Physician": A physician and alchemist, able to create by himself potions of a healing nature.

There remain 92 of the incarnate stars to be accounted for. The DM is welcome to read *All Men Are Brothers* if he or she wishes to know all of their names and personalities; but for gaming purposes, those described here should be more than enough to depict as individuals. For the rest, assume that about 20 are monks of 4th-7th level, the others fighters of 5th-20th level, with half of the fighters being trained to fight on horseback. Only about 1 in 15 Robbers will possess a magic weapon. However, it can be justifiably ruled that the Righteous Robbers, being supernatural in nature, are able to injure weapon-resistant creatures such as demons and devils even without the use of magic weapons.

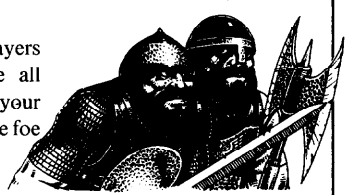
As for the 10,000 or more ordinary mortals dwelling on Liang Shan P'o, 45% will be low-level fighters, 20% will be low-level thieves, and 35% will be non-combatants, mostly women and children. None will possess any sort of magic.

Using the Righteous Robbers is sure to help any DM who wants to extend a campaign beyond the usual quasi-European milieu; players getting a feel for Oriental heroics will be encouraged to devote more study to the Asian monsters, weapon types, etc. that have previously been offered for AD&D use, in DRAGON™ magazine and elsewhere. What's more, the divine origin of Sung Chiang and his 107 partners could furnish jaded, long-time campaigners with a pretext for action on the outer planes!



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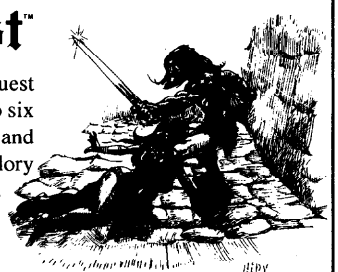
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INTRODUCTION

SAGE ADVICE offers answers to questions about the D&D® and AD&D™ rules and how those rules can be interpreted. The answers provided in this column are not official rulings, and should not be considered as such by people who make use of the answers to solve a problem in their game-playing.

Because of the great amount of questions received for SAGE ADVICE, the sage cannot guarantee to send out individual answers to questioners, even if a return envelope is enclosed. Questions and answers will be published in DRAGON™ magazine as frequently and as promptly as space permits. Preference is usually given to questions of a general nature, or questions pertaining to a specific aspect of the rules, instead of questions which pertain to something that happened in a certain adventure, unless the latter type of question can be answered in a generally useful way. Questions should be mailed to SAGE ADVICE, c/o DRAGON magazine, P.O. Box 110, Lake Geneva WI 53147.

* * *

A character with a vorpal sword decapitated an iron golem. This would negate the golem's special attack of poisonous gas, wouldn't it? Or can the golem still see and use its breath weapon after it is decapitated?

Decapitating a golem does not necessarily render the creature helpless or harmless. In essence, it turns the golem into two separate monsters. The body is still able to function, and will continue to attempt to carry out the wishes of its creator. Whether or not the body can "see" after the head is severed depends on your interpretation of how a golem "sees" in the first place. It is possible that the golem is magically empowered to detect the presence of a threat, and doesn't really need the "eyes" in its head to find its way around. It is also reasonable to treat a headless golem as a creature which has been blinded, and apply the appropriate penalties on the monster's "to hit," saving throw, and armor class figures.

And what about the head? It, too, remains "alive" and functional, although it is immobile and the effectiveness of its breath weapon is drastically reduced. To determine the position and placement of the fallen head, the DM can roll d4 or d6 for the direction in which the top of the head points, and d4 again to determine which surface (face, back, either side) is pointing down. The breath weapon will continue to function once every 7 rounds, and the cloud of gas will still expand to fill a 1" x 1" x 1" volume directly in front of the source. But since the head is not capable of independent movement, it should be a simple matter to keep away from it when it's about to discharge.

In a case such as this, DM's must decide how to apportion hit points between the two parts. The iron golem's head must still be "defeated" to stop the expulsion of the poisonous gas; it will retain a certain fraction of the golem's current hit points when it is severed, and it will still have all the general properties (+3 or better to hit, etc.) the creature normally has.

A lich is said to use a combination of will power, enchantments, arcane magic, a phylactery and larva essence to maintain undead status. What exactly are the processes involved in becoming a lich and maintaining that status?

There is no "ultimate recipe" for becoming a lich, just as there is no universal way of making a chocolate cake. Only those things which are generally true are stated in the AD&D rules-a magic-user or cleric gains undead status through "force of will" (the desire to be a lich, coupled with magical assistance) and thereafter has to maintain that status by special effort, employing "conjurations, enchantments and a phylactery" (from the lich description in the Monster Manual). The essence of larvae, mentioned as one of the ingredients in the process (in the MM description of larvae) might be used as a spell component, or might be an integral part of the phylactery: *Exactly* what it is, and what it is used for, is left to be defined by characters and the DM, if it becomes necessary to have specific rules for making a lich.

Several combinations of spells might trigger or release the energy needed to transform a magic-user or m-u/cleric into a lich; exactly which combination of magic is required or preferred in a certain campaign is entirely up to the participants. The subject has been addressed in an article in DRAGON magazine ("Blueprint for a Lich," by Len Lakofka, in #26), but that "recipe" was offered only as a suggestion and not as a flat statement of the way it's supposed to be done.

No matter what ingredients and procedures are defined in any "recipe" for a lich, it should be virtually (if not completely) impossible for a player character to perform the process on himself — and if the attempt at becoming a lich does succeed, the character should no longer be allowed to operate as a player character. A character might have a long and prosperous existence as a lich, but would not be able to be considered an adventuring character — in fact, there would be no reason or incentive for a player-character lich to be an adventurer, because experience points are meaningless to a character who can't rise in levels and gain new abilities. Besides, who knows how much time it takes to maintain lich status? Maybe a lich player character would have to spend *all* his time working to maintain lich-hood, with no time left to "enjoy" the fruits of his labor.

* * *

Are liches or vampires destroyed or damaged by sunlight or torchlight? What other undead, if any, are adversely affected by exposure to sunlight or some other bright light source?

From the various descriptions of the undead monsters in the Monster Manual, it appears that only the vampire, the spectre and the wraith are adversely affected by light — and even then, the light must be actual sunlight or at least a light source of daylight-level intensity. The light from a torch or a lantern, or a *Light* spell, or a small-scale "fire" spell such as *Flame Arrow,* is not bright enough to be harmful.

The status of wights is questionable; wraiths are said to be "similar in nature to wights," and wraiths have no power in full sunlight, but wights are only said to "hate sunlight," leaving unanswered the question of whether they are harmed by it. The sage recommends that wights be treated differently from wraiths, because the wight is a weaker type of undead with less of a "link" to the negative material plane than the wraith, and it is the wraith's strong connection to the eternal darkness of the negative material plane that makes the creature so vulnerable to bright light.

All of the undead prefer to lurk about in darkness. Ghosts and shadows especially like places where light does not shine, but daylight doesn't bother them if they have to put up with it. A lich's hidden chambers are "very dark," says the MM, but obviously the lich has powers even in an illuminated area; otherwise, how could anyone flee in fear of something they can't see? Same goes for the ghost, whose power to cause aging and panic can't be effective unless the victim has at least enough light to see by. The other types of undead — ghasts, ghouls, skeletons, mummies, and zombies — are not affected by the presence of light.

While we're on the subject, exactly what is "some other bright light source" — what will produce the effect of daylight when sunlight is not available? For one thing, a *Continual Light* spell, which is said to be "nearly as illuminating as full daylight." But does a *Continual Light* suffice as a replacement for actual sunlight? The sage's suggestion here is that *Continual Light* should be effective in rendering wraiths and spectres powerless, but that only actual sunlight ("direct sunlight," in the words of the MM, is able to make a vampire helpless. Artificial sunlight, even if created magically, has no effect upon the creature which the MM calls "the most dreaded of the chaotic evil undead."

As with any general guidelines, the ones stated above have exceptions: For instance, the "sunburst" effect of a *Wand of illumination* does "light"damage to any undead within its range. It's up to the DM to known when these exceptions should take precedence.

Are there other light-producing magics that equal or surpass a *Continual Light* spell in intensity? Yes, but most of them are flame-producing *(Flame Strike,* a *Wand of Fire,* a *Produce fire* spell, a *fire Storm,* and so forth) as opposed to light-producing, and thus might be disallowed as a "light source" for the purpose of immobilizing an undead. Similarly, a *Lightning Bolt* spell or the use of a *Gem of Brightness* produces a flash of light bright enough to blind, and it is certainly brighter than normal daylight. But in most cases, the extremely short duration of the "light blast" makes it unlikely that a DM would allow such things to be used as light sources.

* * *

Will a Defect Evil spell be effective on a demon polymorphed as a man?

Yes, the spell will reveal emanations of evil in such a case. Some demons (Demogorgon, Orcus, Yeenoghu, Types Ill-V) have ability equivalent to a *Polyrnorph Self* spell; however, that spell does not alter the personality and mentality of the creature which is polymorphed. The evil nature of a demon would be apparent to the caster of a *Detect Evil* spell even if the demon was disguised as a lawful good being.

* * *

Does the Rod of Asmodeus only absorb 50 spell levels, like a regular Rod of Absorption, or is its power greater than that? Is the Rod an artifact or relic? How about Geryon's horn?

Because the Rod of Asmodeus "acts as a rod of absorption," we assume that it can absorb up to 50 spell levels in a single use (or in one encounter). Because the rod belongs to and is controlled by Asmodeus, we can assume that a powerful, magical being such as he is capable of recharging it (unlike a normal rod, which cannot be recharged) after a reasonable interval of time (perhaps a day) has passed since it was last charged up. This interpretation makes the Rod of Asmodeus infinitely powerful, as far as its absorbing ability is concerned, but it also places a limit on how much of the absorption power can be employed within a certain time span.

No, neither the Rod of Asmodeus nor Geryon's horn is an artifact or relic. Apparently, this question is derived from the fact that the wand used by Orcus *is* included on the artifacts and relics list in the Dungeon Masters Guide. However, the wand is a special case; as stated in the item's description, it exists as an artifact because Orcus sometimes chooses to let it appear on the prime material plane to further the cause of chaos and evil. Devils, being lawful evil instead of chaotic evil, do not have such a "carefree" attitude about their precious items (such as the rod and the horn) and will not willingly part with them in such a fashion. Thus, the only way the Rod of Asmodeus or the horn of Geryon, or any other-devil's favorite weapon, can be encountered is when encountering the devil himself.

* * *

If an erinyes (30% magic resistance) is out to get a 27th-level magic-user, and the character casts an attack spell, would the erinyes make a magic-resistance roll at a minus?

No. Rolls for magic resistance are never made "at a minus." As defined in the explanation of magic resistance in the front of the Monster Manual; any spell cast against an erinyes by an 11th-level character has a 30% chance of absolutely failing. For each level of the spell-caster above 11th, the chance of shell failure decreases by 5%, which means that a 17th-level spell-caster (or one of any higher level) will automatically be able to negate the magic resistance of the erinyes. The lowest effective magic resistance that a creature can ever have is 0%, not a minus number.

* * *



Concerning combat with vampires: I am not certain how the use of wooden stakes is accomplished; and, is it possible to kill a vampire permanently by the use of a magic weapon?

Can a cleric create water inside a non-living object? If so, what would happen if water is created inside a vampire?

Much of the details in any encounter with a vampire must necessarily depend on the nature of the particular encounter -it's impossible to define the "best" way to combat a vampire, but some general rules apply. The "use of wooden stakes" is fairly straightforward: The vampire must be in its corporeal body and it must be rendered helpless by some means other than reduction of hit points (because when a vampire reaches zero hit points, it assumes gaseous form). Exposure to direct sunlight will kill a vampire after one turn, and during that turn the creature is helpless. That seems like a good time to hammer home a stake, or it could be done at any other time when the vampire is immobilized in its corporeal body.

No, it is not possible to permanently kill a vampire with magic weapons. As stated above, a vampire will become gaseous when it is reduced to zero hit points. Magic weapons are fine for weakening the creature, but some other means must be used to apply the killing blow.

The question about creating water inside a vampire apparently comes from the mention in the Monster Manual that a vampire can be killed by immersion in running water. Unfortunately, the AD&D rules do not address the question of whether an undead creature is considered "living" for the purpose of casting *Create Water.* The intent of the rules, however, is made clear by the description in the DMG (p. 43) of the druidic version of the spell: "It is not possible to cast the spell upon a creature" (presumably including an undead creature) "and create liquid in any part of its body." In any event, creating water inside a vampire would

not have the desired (harmful to the vampire) effect, since the liquid is not *running* water, as it would be if it came from a stream or a spigot.

* * *

Do undead breathe, and could they live on an airless world?
No, they don't, and yes, they could. This is an instance where undead can and should be considered different from "living" creatures. Undead have a "life" of a sort, but they are not "alive." Their bodies do not require food, water and air to sustain themselves like ours do.

* * *

Can paladins contract lycanthropy?

Will the rotting caused by Demogorgon have an effect on monks of fifth level or higher, since they are immune to disease?
Yes, a paladin can become a lycanthrope. Yes, a high-level monk *can* be affected by Demogorgon's rot-disease attack. The immunity to disease that is enjoyed by paladins and by monks of fifth level or higher applies only to "natural" diseases, such as those listed in the table on page 14 of the DMG, and not to "unnatural" diseases such as those caused by the attack or touch of a monster. The same thing goes for the rotting disease transmitted by a mummy or the "disease" caused by the spread of green slime, for instance.

* * *

The Monster Manual says that demons and devils are affected by iron and silver weapons but then it says that magic weapons are needed to hit certain demons and devils. Do iron and silver weapons damage these creatures?
The forms of attacks which affect *all* demons and devils are listed in the general descriptions for each type of creature. Everything in the list applies to every creature of that type; in other words, a demon which is described as only being vulnerable to magic weapons is also vulnerable to iron weapons, even the non-magical type. A demon will take no damage from a silver weapon, unless the demon is a type which is vulnerable to non-magical weapons, in which case a silver weapon will have the same damage potential as a similar weapon made of any other substance.
The situation is reversed for devils; *all* devils are vulnerable to silver weapons, even those who are otherwise only able to be hit by magic weapons, and no devil can be damaged by an iron weapon unless that devil is vulnerable to non-magical weapons.

* * *

When a character attacks a skeleton with a piercing weapon, is the character's strength-damage adjustment added to the number of points of damage inflicted on the creature?
Skeletons take half damage from attacks by sharp weapons -in other words, half of the points of damage that would have been suffered by a creature which does not have that partial protection. The result of the attack is computed normally, the bonus to damage (if any) is added to the full result, and *then* the damage points are halved. For example, a character with strength 18 (+2 to damage) hits a skeleton with his long sword and does 4 points of damage with the weapon. The skeleton will take 3 points of damage from that attack (4 + 2 equals 6, divided by 2 equals 3), as opposed to the 6 points of damage it would inflict on a creature which is fully vulnerable to edged weapons.

* * *

Are demons and devils immune to Sleep and Charm spells, just like the undead are?

Not exactly, although the end result is about the same. Demons and devils are not by nature immune to Sleep and *Charm* spells- except for the manes and lemures, which are specifically described as being immune to both those types of magic. The rest of the ranks don't need to be "made" immune to Sleep spells — they already are, because the spell only affects creatures of up to 4+4 hit dice, and none of the demons or devils (except for manes and lemures) has a hit-dice figure lower than 5+5.

Demons and devils are technically vulnerable to the effects of a *Charm Monster* spell, but the percentages aren't exactly in favor of the character who tries to use such a spell -and keep it working after it is cast. Considering the magic resistance of demons and devils, plus the fact that they get a saving throw against the spell even if their magic resistance fails, plus the fact that they can successfully "break" the charm after it is cast, the odds are definitely against the spell caster. For example, consider an 11th-level magic-user trying to snare a "lowly" Type I demon with *Charm Monster:* The demon has a 50% chance (magic resistance) of being unaffected, a 35% chance to make a saving throw vs. the spell even if its magic resistance fails, and a 45% chance per week thereafter of snapping out of it. That all adds up to less than an 18% chance that the spell will succeed and be effective for longer than one week. The chance of success is a *lot* lower for the most powerful demons and devils, and it would not be improper for a DM to simply rule that the "big names" (Demogorgon, Juiblex, Orcus, Yeenoghu, Asmodeus, Baalzebul, Dispater, Geryon) are effectively immune to the spell. The idea of being able to bring one of the demon princes or arch-devils under control by means of a mere 4th-level spell is hard to accept.

* * *

What are the exact effects of the succubus' energy-draining power? What is an "energy level"?

Quite simply, an energy level is equivalent to a level of experience. Losing an experience level means losing a number of experience points which will bring the victim down to the lowest possible point total allowable for the next lowest level. Example: A 4th-level fighter with 15,000 experience points get a big smack from a succubus, turning him into a 3rd-level fighter with 4,001 experience points.
As specified in the Monster Manual description of the vampire, a loss in energy level also requires "corresponding losses in hit dice, ability level, attack level, etc." In the case of our unfortunate fighter, the loss in level would also mean the loss of one weapon proficiency and the loss of any other abilities or characteristics he received simply by virtue of being 4th level. The loss does not include personal possessions, and does not involve a mandatory decrease in an ability score.

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FOUR LORDS OF DEMONLAND

	Lord Juss	Lord Spitfire	Lord Goldry Bluszco	Lord Brandoch Daha
	l5th-level fighter 14th-level m-u	**l6th-level fighter**	**2Oth-level fighter**	**18th-level fighter**
ALIGN.	Lawful Good	Lawful Good	Lawful Good	Lawful Good
HIT POINTS	105	117	149	132
AC	-5	-1	-2	-3
NO. ATT.	2	2		2
DAM/ATT.	1-8(+6)	1-8(+7)	1-10(+11)	1-8(+9)
HIT BONUS	+5	+5	+7	+6
MOVE	12"	12"	12"	12"
PSIONICS	Nil	Nil	Nil	Nil
STR	18/51	18/89	19	18/00
INT	18/98	15	15	16
WIS	18/97	14	16	15
DEX	18/21	17	18/85	18/00
CON	16	17	19	18/87
CHA	19	18/23	18/97	18/92

On an alternate prime material plane, on a counterpart of the planet Mercury, is a country peopled by various human-like beings unlike those described in the AD&D™ rules. Some of these beings are known as demons, though they have no relation whatsoever to the demons of the Abyss in an AD&D game, and they tend to be fervently lawful good in nature. Their mountainous kingdom by the shores of a great sea is fertile, wealthy and free. They are ruled by Lord Juss, his brothers Spitfire and Goldry Bluszco, and their cousin Lord Brandoch Daha. They are the greatest warriors of their country, all wise and skillful in the arts of war, horsemanship, and sailing. Like all demons, these four Lords have small horns upon their heads (not used for fighting, however); otherwise they closely resemble normal humans.

These four Lords are aristocratic and courteous in temperament, always treating their most dire enemies with honor. Their language and manner of speaking is rich and archaic in flavor, and conveys their noble status clearly. They are fond of jests and may make humorous commentary even under the most trying circumstances. Demons do not lie; they tend to be extraordinarily brave and fearless, standing up against the most dangerous opponents with confidence. These traits are magnified further in the four Lords described here.

The four Demon Lords have alabaster-white skins, adorned with mustaches and neatly trimmed beards, and dress in beautiful and valuable garments. Each has a set of golden byrny equivalent to +3 chainmail, and each wears an *Amulet of Protection from Enchanted or Conjured Monsters,* made by Lord Juss.



Lord Juss is Demonland's King, the wisest and most intelligent of all demons. He is the eldest of the four lords, having the appearance of a man in his early 30's (the rest look like they are in their late 20's). He has light brown-gold hair and violet eyes. He wears a x3 *Cloak of Protection,* made by sylphs, that only functions for lawful good characters. In battle he uses a +3 longsword.

Lord Juss is an excellent judge of character, correctly recognizing another

person's general alignment and personality traits after only a few minutes of conversation. Though he is skilled as a magic-user, he chooses not to use his talents often, since magic is not highly regarded by the demons of this world. Sometimes he may have dreams in which a clue to a puzzle or dilemma is given for him to act upon.

Lord Spitfire is somewhat rash and impulsive but very daring, and may well be the first of the demons to draw his sword for battle (which he dearly loves). His hair is bright yellow. Like his older brother, he uses a +3 longsword in battle, and is an outstanding commander.

Lord Goldry Bluszco ranks as the world's greatest warrior and captains Demonland's armies. Some compare his dark brown hair, physique and appearance to those of a god. Immensely strong, he is an unexcelled wrestler. On his clothing are usually found patterns and designs with heart-shapes, since the heart is his personal symbol. In battle he uses a +4 two-handed sword made for him by elves. In some ways, though his brother Juss is a better ruler, Goldry is more loved by the beings of Demonland than any other Lord.

Lord Brandoch Daha is tall and thin in build. He has golden hair and possesses a strange, almost feminine grace and style that leads many opponents to underestimate his fighting prowess. He is the second most powerful warrior of Demonland and the world, living in a province some distance from his cousins. He appears amused in the face of enemies, seeming to have little regard for them as opponents; his smile and his manner of playing with his sword hilt can make one very uncomfortable. He uses a +3 longsword in combat.

Moreso than the other Lords, Brandoch Daha is prone to fall for beautiful women and is lusty in nature — as much as a lawful good person can be.

Although highly unlikely, it is possible for these Lords to be encountered on planes and universes other than their own, perhaps when they are on some form of quest for the sake of their kingdom and homes. When they behave as friends, their aid cannot be matched; as enemies, they may well be the last ones an adversary will ever have.

BIBLIOGRAPHY: *The Worm Ouroboros* (paperback, Ballantine Books) by E. R. Eddison.

Written by Roger E. Moore

Ursula K. LeGuin's
GAVERAL ROCANNON
11th-level Fighter

ALIGNMENT: *Lawful Good*
HIT POINTS: *92*
ARMOR CLASS: *10 (Special; see below)*
NO. OF ATTACKS: *3/2*
DAMAGE/ATTACK: *1-8 (+1)*
MOVE: *12"*
PSIONIC ABILITY: *310*
Attack/Defense Modes: *None/all*
STRENGTH: *16*
INTELLIGENCE: *17*
WISDOM: *17*
DEXTERITY: *14*
CONSTITUTION: *15*
CHARISMA: *19/17*





Gaveral Rocannon is an ethnographic scientist for the League of All Worlds, an interstellar federation of human-populated worlds in the Galaxy. At the age of 43 he was made director of a survey team charged with the exploration of an unnamed world possessing a number of medieval-culture humanoid races. Just as he and the rest of his team were preparing to leave the planet and report back to the League, their starship was attacked and all but Rocannon, who was with the castle-dwelling Liuar folk, were killed.

By listening to his radio, Rocannon learned that the world had been invaded by troops from another League planet, now in open rebellion and planning to use this world as their secret raiding base.

Rocannon vowed to take vengeance for the deaths of his friends. He set off with a Liuar friend, Lord Mogien, to find and somehow destroy the secret starbase. On the way they were joined by other adventurers who had the same desire: Kyo, an elf-like being whose village was destroyed by the invaders; Yahn, a Liuar man who became Rocannon's henchman; and several other Liuar warriors.

The party rode windsteeds to their destination. These are great catlike, winged beasts that could be ridden in flight. Treat them as AD&D tigers, moving at 48" flying unmounted and 36" mounted. They are grey, black or white in color, with dark stripes, and can hover in flight.

The party fought their way through barbarians, bandits, and angelic-like vampires across two continents. When they reached the last great mountain chain between them and the starbase, only Rocannon, Mogien, and Yahan were left.

It was in these mountains that Rocannon was changed forever. One night he met a small, elderly being by a well inside a cave. Rocannon was allowed to drink from the well; from this and the teachings of the elderly being (called an Ancient One), he developed his latent psionic talents.

As Rocannon and his men were leaving the mountains they were attacked by an invader's helicopter. Rocannon's right hand was permanently crippled by laser fire. Lord Mogien flew his windsteed into the helicopter and destroyed it, but was himself slain. This, the loss of Rocannon's closest friend, was the unknown price the Ancient One had said he would have to pay for fulfillment of his desire to destroy the starbase. Unconscious, Rocannon was carried down from the mountains to a Liuar country by Yahan.

After he recovered, Rocannon set out for the starbase alone. Using his psionic talents, he infiltrated its defenses and sent a message on a starship communicator to the League, calling down an attack on the base by faster-than-light starships. He quickly fled the base, and shortly thereafter it was destroyed. Rocannon returned to the Liuar country and became their ruler.

Rocannon is known to the Liuar as the Wanderer, Olhor, a being whose coming was prophesied in legends. The knowledge that he has met with an Ancient One, the tales of his invulnerability (due to his impermasuit, described below), his dauntless courage, and his apparently single-handed destruction of the rebel starbase and its forces have all combined with his own naturally high charisma to give him an effective charisma of 19 to the Liuar and all associated peoples. By nature he is honest, thoughtful, and peaceable.

After his return from destroying the starbase, Rocannon married a widowed queen of the Liuar and gave her a jeweled necklace that he'd carried all through his adventures: The Eye of the Sea is a huge sapphire on a golden chain, worth about 50,000 gp. Rocannon still owns his impermasuit, an extremely advanced form of personal armor so thin as to be

invisible and skintight. He will wear this suit when preparing for battle. It completely protects him from radiation, weather, all heat or cold attacks, poison gases, electricity and acids. Up to 100 points of physical damage per round are absorbed by the suit, with damage in excess of this being taken from Rocannon's own hit points. He may move at normal speed in this suit. Rocannon carries a longsword and rides a windsteed with more hit points than most of its type.

Rocannon possesses the psionic disciplines of *Clairaudience, Clairvoyance, Empathy, ESP, Mind Bar,* and *Telepathy.* The first four powers are usable at ranges of up to 20 miles or so without penalty. He may be counted on to use his powers against any enemy encampments, eliminating the possibility of a surprise attack by the opponents. If using his powers, Rocannon will always surprise opponents unless they too are psionic.

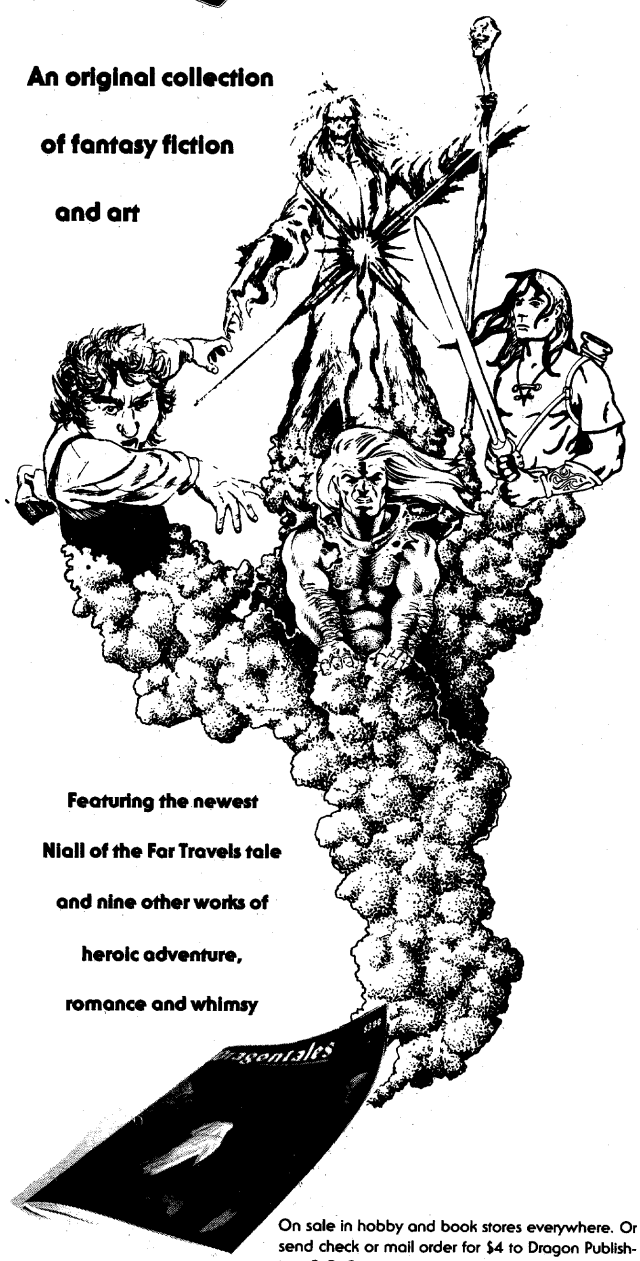
Physically, .Rocannon is an attractive man with pale skin and dark grey hair. He is not a Terran human, but was born of another human-related race called the Hainish. Those who meet with Rocannon are left with the impression that there is something very different and special about him, and there will be the feeling that he is not one of this world. The DM can, of course, assume that Rocannon's adopted world is that of the current D&D campaign.

BIBLIOGRAPHY: *Rocannon's World* (paperback, Ace Books) by Ursula K. LeGuin.

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The winners!

Great Gen Con Miniatures Open

There was well over $1,000 worth of value in the prize fund for the first running of the Great Gen Con Miniatures Open painting contest — and if time is money, there was at least that much invested in the nine entries which won top prizes for their creators.

The winners of the contest, held at the Gen Con® XIV convention Aug. 13-16, were as follows:

Best Monster and Best in Show: Eric Heaps, Milwaukee, Wis.

15mm or microscale historical diorama: Mike Smul, Milwaukee, Wis.

25mm historical unit: James Zylka, Milwaukee, Wis.

15mm or microscale SF or fantasy diorama: Dan Sample, Port Byron, Ill.

25mm fantasy unit: Mike Smul, Milwaukee, Wis.

25mm SF or fantasy small scenario: Tim Elliot, Glenview, Ill.

25mm SF or fantasy large diorama: Tony Toich, Omaha, Neb.

54mm or larger single figure: Jay Adams, Lithonia, Ga.

54mm or larger scenario: Steven Meyer, Princeton, Iowa.

Companies which contributed merchandise and/or gift certificates as prizes for the competition included: Archive Miniatures, Boardcraft, Broadsword Miniatures, Castle Creations, The Citadel, Dragon Publishing, Excellence in Metal Miniatures, GHQ Miniatures, Grenadier Models Inc., Heritage Miniatures, House of the Seven Dragons, Manzakk Publishing, Martian Metals, Minifigs, Floquil/Polly S Paints, Polk's Model Craft, Ral Partha, Saxon Miniatures, Ta-Hr Miniatures, Teka Brushes, and TSR Hobbies, Inc.

Gen Con XIV AD&D™ Open Tournament

The top 10 finishers in the AD&D Open competition held at Gen Con XIV are listed below. Each of the prizewinners took home a trophy courtesy of TSR Hobbies, and will recieve as part of their prize a copy of each boxed set of AD&D miniature figures to be released by Grenadier through the 1982-83 issues. The winners:

John Lourinic, Chicago, Ill.
Tim Lorello, Chicago, Ill.
Robert Sotomayor, Chicago, Ill.
Dave Chaney, Lisle, Ill.
Cheri Ruben, Lisle, Ill.
Jeff Triska, Broadview, Ill.
John Panosh, Berwyn, Ill.
Joseph A Jechenthal III, Broadview, Ill.
Mary Erhart, Chicago, Ill.
Rafael Garza, Joliet, Ill.

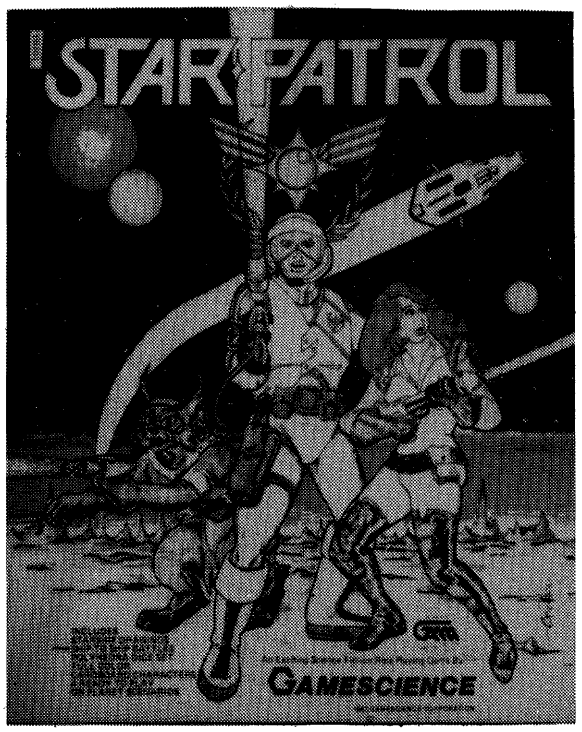
Grenadier painting contest

Tony Toich and Dan Sample, two of the winners in the Great Gen Con Miniatures Open, placed first and second, respectively, in the single-figure division of the painting contest sponsored by Grenadier Models at Gen Con XIV. Third place in that division was won by Sue Bayler.

The top three finishers in the diorama division of the Grenadier competition were Mike Lange, Sue Crosby, and Mike Jansen.

A Ring of Middleton?

Doug Jones, who can be reached at Rockford College, Rockford IL 61101, is hoping to locate the owner of a gold class ring which was lost at Gen Con XIV. The ring is one from Middleton (Wis.) High School, Class of 1980, and can be positively identified by the owner citing the initials engraved on the inside of the ring.



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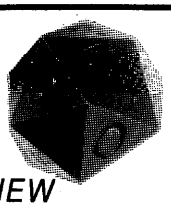
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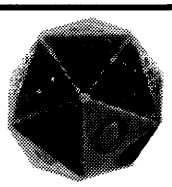
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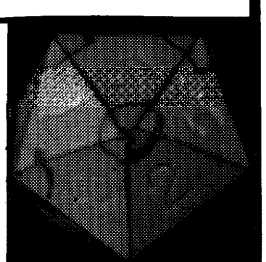
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Dragon's Bestiary



Created by Roger E. Moore

FREQUENCY: *Very rare*
NUMBER APPEARING: *1*
ARMOR CLASS: *3*
MOVE: *12"*
HIT DICE: ½
% IN LAIR: *10%*
TREASURE TYPE: *J, K, L on individual*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: 7-3
SPECIAL ATTACKS: *Spells*
SPECIAL DEFENSES: *Never surprised; save as 9th-level cleric*
MAGIC RESISTANCE: *As above*
INTELLIGENCE: *Average to low*
ALIGNMENT: *See below*
SIZE: S (1½' tall)
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*

When, for any reason, an alignment change brownie, the formerly lawful good creature is transformed into a boggart, or "boggie." Boggarts are solitary little creatures, with extraordinary senses and dexterity (just as the they are not surprised and have 18 dexterity with a capabilities) and may also become effectively invisible in natural terrain because of their skills at hiding.

Boggarts do not possess the same spell powers as brownies do; three times a day a boggart may *shapechange,* hideous form that will cause a save vs. fear, at +2, for it. In their normal shape, boggarts are small, hairy folk, something like a miniature bugbear. They have dark tan brown fur, with light nut-brown skin on their hands, feet (soles only), and faces.

Boggarts enjoy creating mischief, but can be and aren't very wise at all. A randomly encountered boggart can be chaotic neutral (60%), chaotic evil (20%), true or neutral evil (5%). Evil ones may be found as servants of assassins. Neutral (with respect to good and evil) boggarts can sometimes be found living with families in cottages, more or less as pets, occasionally harassing the occupants with (usually) harmless practical jokes.

Boggarts speak only their alignment tongue, boggart (a corrupted form of the brownie language, understandable by 50% of all brownies) and common. The change from brownie-to boggart is reversible only by a *Wish* spell. If a brownie was a familiar to a lawful good or lawful neutral magic-user before the change, he will become hard to manage (at best) in boggart form and will run away.

Stroan

Created by Ed Greenwood

FREQUENCY: *Rare*
NO. APPEARING: 1-3
ARMOR CLASS: *5*
MOVE: *4"//10"*
HIT DICE: 5x5 *to 7x7*
% IN LAIR: *70%*
TREASURE TYPE: *F, I, Q*
NO. OF ATTACKS: *1 plus spines (x4)*
DAMAGE/ATTACK: *1-6*
SPECIAL ATTACKS: *Poison spines*
SPECIAL DEFENSES: *Darkness spell*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Average to high*
ALIGNMENT: *Neutral*
SIZE: *L*
PSIONIC ABILITY: Nil
Attack/Defense Modes: *Nil*

Stroan are large freshwater creatures who often dwell in small inland pools or streams, foraging throughout the surrounding countryside for food. Omnivorous, stroan dine with equal voracity on plants, meat, and carrion of all types, but are especially fond of elven flesh. For concealment, stroan usually remain underwater by day and emerge onto dry land only at night, but they also possess the power to cast *Darkness 15' Radius* (centered on themselves) once every three days. Stroan hate even moderately bright light (such as that caused by torches and lanterns) and will seek to extinguish such a light source.

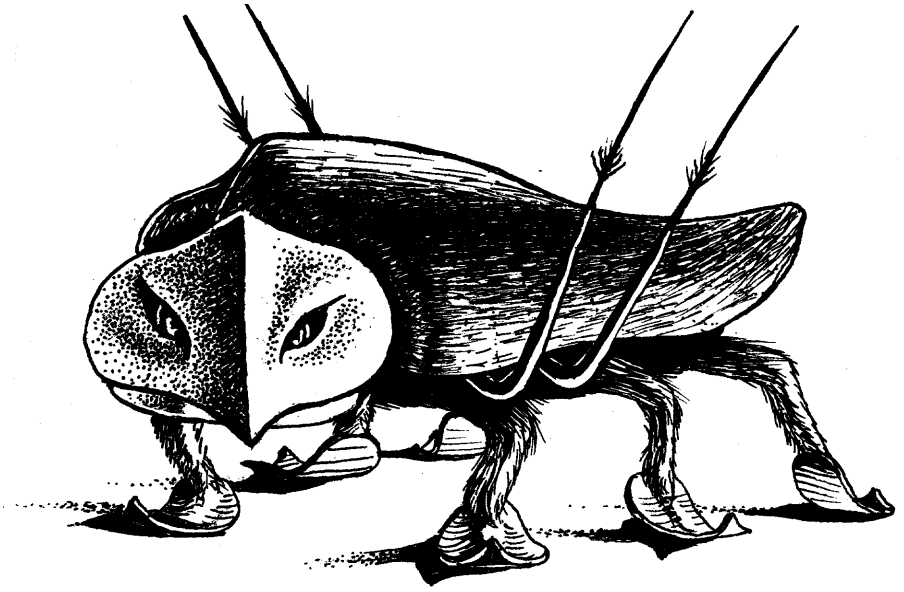
Stroan are mottled green and brown (some rare subterranean specimens are black), and crawl like insects while on land. In water, they can creep along the

bottom in like manner, or swim by sculling with their legs.

Their sucking bite does 1-6 points of damage, but their most feared attack has given them the nickname "fire-stingers": Each stroan has four poisoned, barbed prehensile spines it can manipulate and thrust with deadly precision. Each spine does 1-4 points of damage, and injects a burning poison that does 2-12 points of damage (save at +2 for half damage).

Stroan suffer only half damage from cold. They secrete a body slime which will extinguish flames, granting them immunity to non-magical, low-heat fire. They greatly fear oil, however, because it eats away at their flesh. Oil tossed at a stroan will do 2-20 points of damage for a direct hit, and 1-12 for a splash. If the creature is underwater and the water is still or has only a weak current, each flask-worth of oil introduced into the water will do a maximum of 1-4 points of damage to a stroan.

Oil poured into water which does not have a strong current will dissipate fairly slowly, rising towards the surface and not readily dispersing into the water. In the first round, it will be found in a 5-foot-radius sphere, and will affect a stroan within that distance from the point of release; in the second round, the oil expands to fill a 10-foot-radius sphere; in the third, a 20-foot-radius sphere; in the fourth, a 30-foot-radius sphere; and in the fifth and sixth, a 35-foot-radius sphere, the oil being so diffused at this point as to do a stroan only half damage (1-2 points).



Stroan are intelligent and will hoard treasure to lure sentient prey and to bargain with powerful foes. Stroan communicate by a limited form of telepathy, which they can mask at will. They are often familiar with the symbols and conventions of local racial settlements, and can communicate with adventurers using images of these. Stroan worship a debased form of Eadro (see the DEITIES & DEMIGODS™ Cyclopedia), believing the god to be a gigantic, invisible stroan ("The Father of All Stroan") who swims ceaselessly through bodies of both salt water and fresh water, watching over and judging his mortal counterparts. Stroan often sacrifice elves to him, casting them away into fast-flowing currents.

Incubus

Created by Craig Stenseth

FREQUENCY: *Very rare*
NO. APPEARING: *1*
ARMOR CLASS: *-2*
MOVE: *15"/21"*
HIT DICE: *8*
% IN LAIR: *15%*
TREASURE TYPE: Q, *U*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *2-8/2-8*
SPECIAL ATTACKS: *Energy* drain
SPECIAL DEFENSES: +2 or better weapon to hit
MAGIC RESISTANCE: *50%*
INTELLIGENCE: *Average*
ALIGNMENT: *Chaotic Evil*
SIZE: *M (6'-7' tall)*
PSIONIC ABILITY: *130*
Attack/Defense Modes: *D/G*

These very rare demons are the male counterparts of the succubi. Lower intelligence makes them weaker spell-users, but they are much more deadly in melee. Any opponent struck by an incubus' claw receives the stated damage and loses a life energy level, this being reflected in spell use, combat ability, etc.

incubi can *Cause Darkness* in a 5' radius and *Teleport* with no error (as any demon can). They can also become ethereal and *shapechange* (to a humanoid form of approximate size and weight). They have superior infravision, with a range of 90'. An incubus can attempt to *gate* in a Type IV (80% chance) or a Type VI (20% chance) demon, but the probability of the gate opening is only 25%.

Incubi have an average strength of about 18/70, but his never gives them any special "to hit" or damage bonuses in melee. They are quicker and far more agile than the succubi. Incubi and succubi are very rarely encountered in a mixed pair, since succubi sometimes wish to have their spell abilities backed up by physical might. Any time a succubus is indicated on an encounter table, roll d%: 01—65 = succubus; 66 — 00 = incubus. The proposed experience-point value for an incubus is 2,275 +10/hp. This can, of course, be altered to suit the DM's campaign.

Description: Incubi in natural form appear very much like largish human males with these differences: Small horns project from the sides of the forehead; they have a large pair of bat-like wings extending from their back, and their hands are typically clawed; they usually dress in fairly expensive-looking clothes, and don't usually use weapons.

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Beware the Jabberwock



by Mark Nuiver

Lewis Carroll (real name: Charles Lutwidge Dodgson) was a 19th-century English mathematician, deacon in the Church of England, poet, and storyteller. His most famous work is *Alice's Adventures in Wonderland* and its sequel, *Through the Looking-Glass and What Alice Found There,* humorous children's stories (which are enjoyed by adults as well) that are among the most famous children's books in the world.

Alice's Adventures in Wonderland was originally told as a series of short stories invented by Dodgson to amuse young Alice Liddell and her friends. Alice was so enchanted by them that she asked him to write them down for her. The pages were spotted by a novelist who was visiting the Liddell household, and Dodgson was urged to publish the work.

The *Alice* books were by no means Dodgson's first or only successes, although they are surely his most famous ones. He wrote several books on mathematics and many poems, more or less successfully. Some of his most famous poems appear in the *Alice* stories, such as, "Jabberwocky" and "The Walrus and the Carpenter."

"Jabberwocky" in particular is of special interest. It is essentially a "nonsense" poem; most of the words have no meaning in the English language, though the meanings can be guessed at, and indeed some of them have become common words. Players of the AD&D™ game will immediately recognize the vorpal blade; this is where the term originated.

The Jabberwock's description is purposefully left vague in "Jabberwocky," forcing the reader to use his imagination in visualizing the monster. The Jabberwock as hereafter presented for use in an AD&D game is the product of one reader's imagination. Although it is almost certainly not the creature that Lewis Carroll envisioned, it is true to his scanty specifications, and I hope you'll find it to be a useful monster.

THE JABBERWOCK
FREQUENCY: *Very rare*
NO. APPEARING: *1*
ARMOR CLASS: *0 head and body; 6 underbelly.*
MOVE: *9"; 15" when charging*
HIT DICE: *10x10 to 12x12*
% IN LAIR: *25%*
TREASURE TYPE: *F, R*
NO. OF ATTACKS: *3*
DAMAGE/ATTACK: *4-16/4-16/3-36*
SPECIAL ATTACKS: *Tail, fear*
SPECIAL DEFENSES: *Surprised on/y on a 1*
MAGIC RESISTANCE: *Standard*
ALIGNMENT: *Neutral (evil)*
SIZE: *L (45')*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*

The Jabberwock is a huge reptilian beast which inhabits light forests or broken wastelands. The creatures resemble dragons in some respects and are occasionally mistaken for them in conditions of poor lighting. Jabberwocks, however, are wingless and far more ungainly than dragons. They do share the dragon's interest in hoarding treasure. Jabberwocks are fierce fighters, carnivores by nature, and fond of human meat.

Jabberwocks are solitary beasts, coming together only during their violent mating season. They hibernate during periods of intense cold and are most active at brillig. The Jabberwock's lair is generally found in a cave or underground in a moist, cool, and dark place, since these are the conditions necessary for the maturation of their eggs. Eggs (2-8) are laid after the spring mating season, which often only one adult of a pair (fortunately for Jabberwocks, generally the female) survives. The eggs mature and hatch in roughly five years. They are generally laid in different places each year, since Jabberwock hatchlings tend to eat unhatched eggs when they can find them.

Jabberwocks gain hit points as dragons do, by age, and mature in the same eight stages that dragons do, each stage representing a period of about 15 years. It is unknown whether Jabberwocks die of old age, since no one has ever been able to observe one for any length of time in the wilds. Jabberwocks put in captivity always die within a month.

Jabberwocks grow to tremendous size: 30-foot-long bodies and 15-foot-long tails are not unusual, and a full-grown creature stands 8 feet tall at the shoulder. The body is protected by thick, muddy green armor plates, while the soft underbelly is protected by its low (2-foot-high) ground clearance, when it is not standing erect. It attacks via its two forefeet, with claws (the size of a short sword) that cause 4-16 points of damage each, and its

Jabberwocky

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe,

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought —
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous days! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

***— by Lewis* Carroll**

huge mouth which can swallow a human-sized being whole. On a roll of 20 which hits, the victim is swallowed and suffers instant death from digestive juices which can dissolve a human body in seconds. Larger beings can be partly swallowed, causing double damage and the loss of a limb (determined at random), which usually proves fatal.

A Jabberwock's eyes glow like flames, giving off a faint light in the dark. Gazing upon the eyes and failing a saving throw vs. paralyzation causes fear in creatures of less than 4+1 hit dice. Those that fail the saving throw are rooted to the spot as if paralyzed for 2-8 rounds unless they make a subsequent saving throw, in which case they will run in terror for 1-4 turns. Additionally, the whiffling noise made by a charging Jabberwock is greatly feared by horses and will cause them to throw their riders and flee.

Opponents to the rear of the creature will be attacked by the Jabberwock's spiky tail, which is constantly weaving back and forth to prevent attacks from behind. The tail will attack 1 opponent at a time (randomly determined if more than one is within its 15-foot range), attack at -2 to hit and do 2-24 damage.

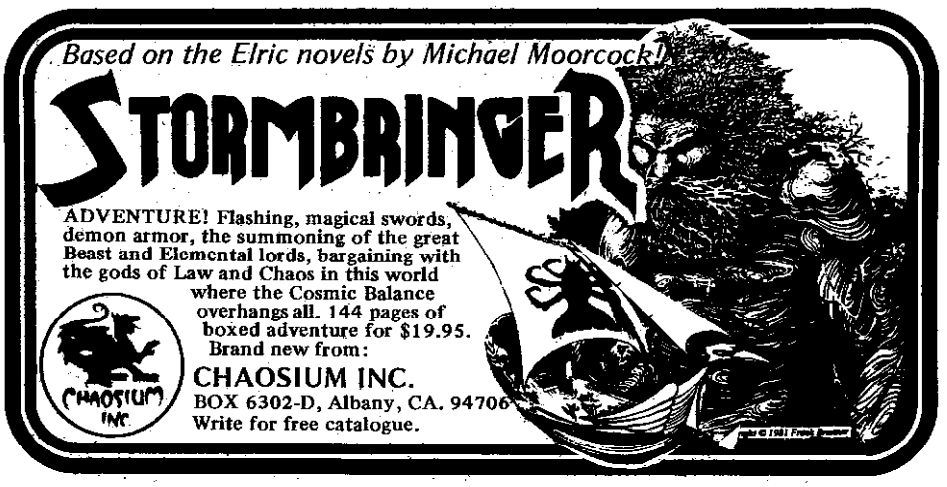
The Jabberwock is virtually immune to surprise because of its extraordinary senses of smell and hearing. It wilt be aware of invisible opponents, though it cannot see them. It has 90' infravision.

The Jabberwock can detect the existence of a vorpal blade from approximately a mile away. The creatures hate and fear such weapons, the hate winning out in most cases. A Jabberwock will seek out the wielder of a vorpal blade and stalk him through all manner of terrain, waiting until the sword's owner sets it aside or is asleep. Then it will charge the party, ignoring all other threats to its safety, attempting to vanquish the vorpal sword's owner before the blade can be put into action. Should the Jabberwock slay all of the party and gain possession of the sword, it will dispose of it in the bottom of a quicksand pit or some other inaccessible place.

Description: The Jabberwock is heavily armor-plated everywhere except its soft underbelly. Its four-footed body is dark muddy green above and a pale yellow below. The head is shaped somewhat like an alligator's, while the remainder of the body is like a desert lizard. The three-toed feet are webbed and heavily clawed, and its small, "flaming" eyes are protected by bulbous horny ridges. A series of bony shoulder projections (occasionally mistaken for folded wings) produce an eerie whiffling sound which rises from a barely audible wail at a trot to a screeching, banshee-like howling at full charge.

The Jabberwock breathes through a gill-like mechanism as well as through its lungs, producing a burbling sound when it is under a strain (i.e., charging or fighting). This characteristic, as well as the webbed toes and moist habitat, points to the Jabberwock's evolutionary niche as a semi-amphibious predator.

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Thieves Guild: Designers' notes

by Richard Meyer and Kerry Lloyd

Like any good story, the saga of *Thieves Guild* has greatly grown in the telling. From its birth one weekend afternoon as a fevered attempt to satisfy bored players in our own campaign, and its subsequent publication as the maiden effort of Gamelords, TG has blossomed into a successful series of gaming aids that focus on providing GM's with unusual (and hopefully exciting) alternatives to underground adventuring and random wilderness encounters.

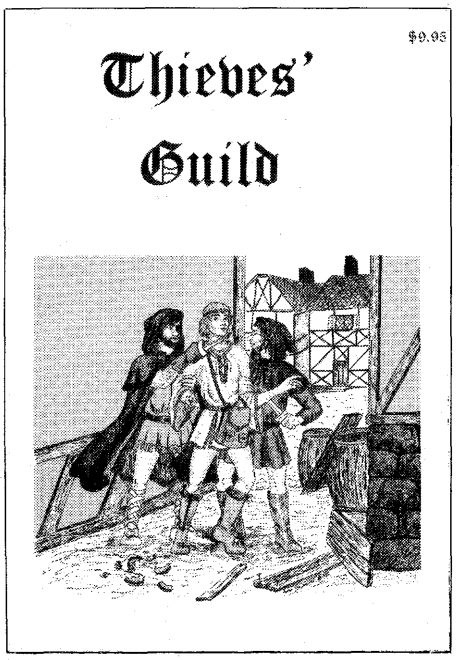
Sometimes it's more fun to play the bad guys! Roguish adventures — be they burglaries, kidnappings, or highway larceny -'are an excellent change of pace from a steady diet of hack-and-slash monster slaying. Rather than emphasizing a player's ability to roll a 20-sided die, or to memorize a gaming system's rules, thievish exploits by their very nature emphasize role-playing — the most enjoyable aspect of the whole fantasy gaming experience — and force players to use their wits and special skills to survive.

A highwayman, for example, will find himself doomed to a short and ignominious career unless he quickly learns how to use the advantageous features of the surrounding terrain in planning and executing his ambushes, and develops the good judgement to decide which passing parties to attack and which to ignore.

The *Thieves Guild* rules strive to enhance these role-playing opportunities, by introducing new thiefly skills like Disguise and Tailing, and more completely defining more traditional pursuits like Lockpicking and Pickpocketing, so that a character's success is as dependent on the way in which he attempts an act as it is on his native skill.

In a similar philosophy, *TG* uses a rather detailed character-creation system which identifies not only basic physical and mental attributes but also family and social background, inborn abilities and phobias, and the character's weapon and non-weapon trainings. Many of these abilities and characteristics are selected by the player himself, so that he has a major role in shaping his character's personality. We have found that this process of extensive, careful self-definition really does promote good role-playing; consequently, we recommend that anyone using *TG* for the first time set aside 1-2 hours to work up his characters properly.

One of the things that all the authors of *Thieves Guild* agreed on — as it turned out, one of the very few things — was that too many of the existing adventure



modules on the market skimped on their descriptions of places and people, often forcing GM's to improvise wildly in the midst of crucial situations.

As a reaction and intended solution to this problem, *TG* adventures, regardless of their specific subject, are designed to emphasize detail (sometimes to an extreme). In the scenario entitled the Duke's Dress Ball *(Thieves Guild III),* for example, we describe more than 50 nonplayer characters in lavish detail, and outline a veritable cornucopia of political and 'romantic subplots — all as a backdrop to the main adventure, the travails of a pickpocket who has purlioned an invitation to the ball!

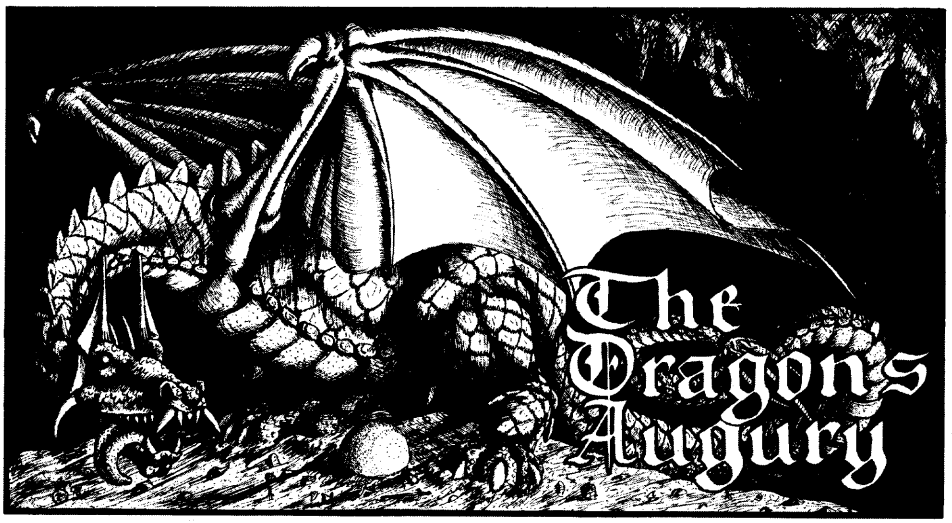
Why go to these lengths? Because we figure that, although any single GM is likely to use only a fraction of these characters and situations when he runs the scenario, each one can pick and choose those which best suit his nefarious purposes, and hold the others in reserve for use in emergency situations or in other adventures. Our somewhat immodest estimate is that each issue of TG contains enough material to run twice the number of individual scenarios we advertise — a practice we'll continue until the rising costs of printers and paper make such luxury impossible.

Our initial decision to publish *TG* in looseleaf form was made with some trepidation — particularly after another manufacturer (now defunct) assured us it would "never sell" in that format. Nonetheless, we as garners had too frequently suffered the time-consuming anguish of searching through fourteen separate rule books, trying to find the one paragraph needed to resolve a dispute, and we saw no reason to inflict this problem on others. With the looseleaf arrangement, once you understand the chapter and page-numbering system (and, contrary to popular belief, one does not need a degree in library science to accomplish this feat), all the materials on a given subject can be kept together, and are readily available when you need them.

Outside of the inevitable, "When is the next issue coming out?", the most frequently asked question about *TG* is "How can I use this material in my D&D campaign?" Frankly, being prudent (and profit-hungry) folk, we had given that question a great deal of thought long before the first volume of *TG* ever saw print. *Thieves Guild* has been designed since its inception to serve both as a stand-alone system and an adjunct to other role-playing rules. The rules section in *TG* dealing with disguise, medieval justice, special attack modes, and fencing stolen goods can be added directly to most campaigns, because these are subjects that are not covered at all in the D&D® or AD&D™ rules.

Similarly, GM's who run a modified D&D campaign may decide to incorporate some of the distinctive features of *TG's* character creation process into their own normal roll-up procedures. In transferring the *TG* scenarios for play in a D&D universe, the GM need do only two things: 1) refigure weapon his probabilities (a relatively simple task since *TG,* like the D&D game, describes character advancement in terms of experience levels), and 2) recalculate some character attributes (here the GM simply needs to average together *TG's* coordination and reflex ratings to derive a value for the character's D&D dexterity, convert *TG's* stamina and magic resistance ratings into a constitution rating, and average *TG's* magnetism and appearance rating into a single value for charisma). The plots of the scenarios will fit readily into a D&D world, or any universe where it is accepted that magic works and gunpowder does not.

As of this writing, tentative plans are being made to publish *Thieves Guild* issues on a quarterly schedule starting in 1982. On the drawing board for these future issues are adventures involving piracy on the high seas, an assassination attempt on the Master of the Thieves' Guild, and another of the deadly treasure tombs of Shale-Chuun. If all goes well, we also expect to release a special volume of thieving adventures designed especially for science-fiction role-playing campaigns.



Thieving made pleasing

by Bill Fawcett

The *THIEVES GUILD* rules and related products from Gamelords, Ltd., are actually much wider in scope than the title might indicate. *TG* is a complete role-playing system in itself, primarily concerned with the thief class-which it covers in greater detail and depth than any other set of rules presently available.

In the *TG* system 10 attributes, rather than six, are generated by rolls of 3d6. They include coordination, reflexes, talent, magic resistance, magnetism, appearance, stamina, strength, discretion and intelligence. *Thieves Guild* principals can be humans, orcs, dwarves or elves -and also can try a life of thievery as goblins, kobolds, pixies or centaurs. (The centaurs make great highwaymen, but abysmal burglars.)

The weapons and damage system is similar to that of most role-playing games. A nice added touch is that a weapon in the hands of an expert does more damage than when it is wielded by a character with "just" a proficiency in that weapon.

The combat system is in some ways simpler than the AD&D™ system, and in some ways more detailed. Essentially, a weapon has a base number it will hit on, and this number is raised by an amount equal to the armor class of the defender. Thus, higher-numbered armor classes are better. The combat system also includes provisions for "cashing," which is the act of knocking a victim unconscious (you're a thief, not an assassin).

Saving throws are made against appropriate characteristics, rather than according to a scale of numbers that relate to experience level. Magic plays a much less significant part than it does in most fantasy systems. It is present, though, and thieves are able to use scrolls and enchanted items.

A great amount of the system's detail is given over to the more mundane functions of thieving: fencing stolen goods, ransoming captives, and facing up to justice if that becomes necessary. A thief who fails in his mission is less likely to be killed out of hand in this system than in most others, but medieval justice was often harsh, and the magistrate's decisions in a *TG* trial often reflect this fact.

The majority of the system's basic principles are explained in the first volume of the series from Gamelords. That book, the thickest and highest-priced ($10.95) of the series so far, includes all introductory information on character generation and playing procedures, plus several dozen detailed scenarios for new characters to flex their muscles on, plus a section of maps, charts and diagrams that help gamemasters and players visualize what they're getting into. Even those who don't adopt the *TG* system wholesale will find lots of ideas and hours of enjoyment in the book.

Thieves Guild II contains further elaboration of the rules, especially those covering the combat procedure and the use of hirelings. Most of the volume is devoted to some very challenging scenarios, divided by type. There are the comparatively mundane highwayman, cat burglar, and armed robbery situations — and then there is the fourth scenario, anything but mundane: the (attempted) looting of a very well detailed temple-and-tomb complex.

Thieves Guild III is primarily made up of new scenarios. New rules for pickpocketing are added to the game structure, and the first half of the volume contains several scenarios designed as opportunities to use this ability. Two larger scenarios are included: The Tower of Tsitsiconus, which pits the party against a decently powerful wizard, and the massive and impressive Duke's Dress Ball, which takes up nearly two-thirds of the page space in this volume. Your party has "obtained" an invitation to THE social event of the year, and the felonious opportunities are limited only by your imagination and your greed.

The Duke's Dress Ball is more closely tied to the *TG* system than most of the scenarios in these products. Thus, it will be harder to adapt directly to another game, but it's beautifully designed to allow a group of thieves to practice all of their abilities.

The fourth and newest volume of the *TG* series has as its nucleus a scenario which revolves around a competition between the Thieves Guild and the "Black

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Hand," a Mafia-like organization. All of the *TG* volumes after the first are priced at $6.95 —-quite reasonable, considering the amount of material they contain.

Related products from Gamelords include *The Cornpleat Tavern* and *Free* City of Haven. The tavern package (priced at $4.95) includes 22 pages of information about a tavern and its patrons, plus an interior floor plan and cutouts to use for furniture.

Free City of Haven ($15.95) is a work of vast scale which includes more than 30 detailed scenario outlines, a four-color, wall-sized map of the city of Haven, and several very useful, sturdy cardboard maps of the key locales within the city. The information herein is less oriented to thieves than the other Gamelords products in the line, and includes adventuring opportunities for all classes. The section maps and a summary of all the character descriptions which is easily referred to at the end of the book help make this one of the "easiest" cities around — from a judge's point of view.

All of the Thieves Guild products contain extensive detail and new ideas that will be of use to any player or DM.

The *Thieves Guild* material was designed and written by Richard Meyer and Kerry Lloyd. More information on the products can be obtained by writing to Gamelords, Ltd., 18616 Grosbeak Terr., Gaithersburg_MD 20760.

A solo game that stands alone

by Glenn Rahman

These days, when so many companies are getting into the hobby of fantasy gaming, it is hard to find a product that really stands out from the rest of the horse race. *BARBARIAN PRINCE* is just such a game. It is published by Dwarfstar Games (a division of Heritage USA) and sells for $4.95.

Barbarian Prince, designed by Arnold Hendrick, is the most satisfactory solo game that this writer has seen to date. Its format is novel — an admirably sophisticated flow-chart of sword-and-sorcery adventure. It carries one at a lively pace across a province filled with castles, temples, bandits, monsters, magicians and non-humans. It has much of the flavor of a role-playing game, in which the player assumes the role of Cal Arath, a prince of a northern barbarian kingdom.

The Barbarian Prince has been driven out of his kingdom by usurpers who have murdered his father, the rightful king. After barely escaping with his life, the friendless prince must seek his fortune in the strange and sometimes unfriendly southern kingdom. He must raise 500 gold pieces in just 70 days (turns) to finance a counter-coup, before his enemies have time to firm up their position.

The player has a number of possible actions he can perform each day. These actions generate encounters and events. For example, in mv first adventure I fled the northland and arrived at the home of a farmer who turned out to be friendly. Better I had stayed there, because as I continued south I found a relic of ancient sorcery, a Dark Gateway. As I recklessly explored it, I was mauled by a demon and hurled ten days back in time. I had to make camp and rest to recover from my wounds, but unfortunately my camp was overrun in rapid succession by a bear, a boar and a pack of wolves! To the latter I finally gave up the ghost. (That's what I get for vacationing in the woods.)

The rules are simple to learn; the reading of just a few paragraphs will orient the player to the food, lodging, movement and combat rules. From that point onward, the game teaches itself. The descriptions for each event or each action that the prince takes as a result of an events provide all the information a player needs.

One attractive feature of *Barbarian Prince* is the great fighting prowess attributed to Cal Arath. Most games with a fantasy role-playing flavor force one to begin with an inept character who is liable to get killed in the first day of his first adventure. Cal Arath is very formidable — a high-level type from day one; he is a Conan, Kane or Tarl Cabot-someone worthy of figuring in an epic quest.

This writer gives *BARBARIAN PRINCE* four gold stars. If you are a sword and sorcery buff who doesn't have the opportunity to take part in a multi-player adventure — or even if you do -this is one game you ought to check but.

This is Free Trader Beowulf,
calling anyone. . .
Mayday, Mayday. . . we are under
attack. . . main drive is gone. .
turret number one not responding . . .
Mayday. . . losing cabin pressure
fast. . . calling anyone. . . please help. . .
This is Free Trader Beowulf. . .
Mayday. . .

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"Will vou accept this challenge. or...?"

Cavern Quest

A competiton module for AD&D play

Written by Bill Fawcett



PLAYERS' INTRODUCTION

CAVERN QUEST is designed to test your skill as a dungeoneer and your knowledge of ADVANCED DUNGEONS & DRAGONS® rules. There are a limited set of responses to each situation encountered in each room along the way, and you are to choose what seems to be the best reaction to what you are facing. The "best" thing to do is not a constant; it will vary as your situation changes.

It is not possible to complete the quest (close the doors) without sustaining some damage. In certain cases, the best choice may be one which will minimize the damage taken, but cannot prevent damage altogether. Spells will function only in the room where they are cast. Magic items found during the quest will work anywhere in the dungeon.

CAVERN QUEST can be used in competition, with a point system to allow the judge to accurately record the performance of each player. Points are gained for the following:

Five points for successfully closing the doorway.

One point for each Fire Opal retained intact, up to a maximum of 6 (the number of opals needed to seal the doors).

One point for each room successfully entered.

One point for every spell (personal or scroll) still unused when the gate is sealed.

One point for every hit point left when the doorway is sealed.

Points are deducted for the following occurrences:

Five-point penalty for being killed.

One-point penalty for each Fire Opal

Cavern Quest character description

Name: *Orlowson*
Race: *Half-elf*
Class: *4th-level fighter/ 4th-level magic-user*
Armor & shield: *Chain mail, large shield +1*
Weapons: *Dagger +3*
Longsword +1, detects gold & silver at 20' radius
Spells taken: *Hold Portal*
Protection from Evil
Spider Climb
Invisibility
Strength
Spells from scrolls: *Wall of Stone*
Fireball (7-dice)

Miscellaneous equipment:
Sprig of garlic
Vial of holy water
Rations for 5 days
Backpack
20-foot rope
2 torches
Hooded lantern
Small sack
Tinder and flint
6-foot pole
Spell book

Opals gained: ☐ ☐ ☐ ☐ ☐ ☐

Hit Points: ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐
(20 hit points to start; mark off as damage is taken.)

Answer sheet

	Preparations	Actions
Room 1	A-1 A-2 A-3 A-4 A-5	A-11 A-12 A-13 A-14 A-15
Room 2	B-1 B-2 B-3 B-4 B-5 B-6	B-11 B-12 B-13 B-14 B-15 B-16
Room 3	C-1 C-2 C-3 C-4 C-5 C-6	C-11 C-12 C-13 C-14 C-15 C-16 C-17
Room 4	D-1 D-2 D-3 D-4 D-5 D-6 D-7	D-11 D-12 D-13 D-14 D-15
Room 5	E-1 E-2 E-3 E-4 E-5 E-6	E-11 E-12 E-13 E-14 E-15
Room 6	F-1 F-2 F-3 F-4 F-5 F-6	F-11 F-12 F-13 F-14 F-15
Room 7	G-1 G-2 G-3 G-4 G-5 G-6	G-11 G-12 G-13 G-14 G-15
Room 8	H-1 H-2 H-3 H-4 H-5 H-6	H-11 H-12 H-13 H-14 H-15
Room 9	J-1 J-2 J-3 J-4 J-5 J-6 J-7	J-11 J-12 J-13 J-14 J-15
Room 10	K-1 K-2 K-3 K-4 K-5	K-11 K-12 K-13 K-14 K-15
Room 11	L-1 L-2 L-3 L-4 L-5 L-6	L-11 L-12 L-13
Room 12	M-1 M-2 M-3 M-4 M-5 M-6 M-7	M-11 M-12 M-13 M-14 M-15 M-16
Room 13	N-1 N-2 N-3 N-4 N-5 N-6 N-7	N-11 N-12 N-13 N-14 N-15
Room 14	O-1 O-2 O-3 O-4 O-5 O-6	O-11 O-12 O-13 O-14 O-15
Room 15	P-1 P-2 P-3 P-4 P-5 P-6	P-11 P-12 P-13 P-14 P-15
Room 16	Q-1 Q-2 Q-3 Q-4 Q-5 Q-6	Q-11 Q-12 Q-13 Q-14 Q-15
Room 17	R-1 R-2 R-3 R-4 R-5 R-6 R-7	R-11 R-12 R-13 R-14 R-15 R-16 R-17 R-18
Room 18	S-1 S-2 S-3 S-4 S-5 S-6 S-7 S-8	S-11 S-12 S-13 S-14 S-15
Room 19	T-1 T-2 T-3 T-4 T-5 T-6	T-11 T-12 T-13 T-14 T-15 T-16 T-17 T-18
Room 20	U-1 U-2 U-3 U-4 U-5 U-6	U-11 U-12 U-13 U-14 U-15

destroyed; the player does not get credit for having obtained an opal unless it is kept in his or her possession until the doors are sealed.

Any ties which occur after all points are tabulated should be resolved by comparing the players' performances against the list given above, and using each requirement, in the order given, as a tie-breaker. For instance, a player who successfully closes the doorway places ahead of one who didn't. If both (or neither) closed the doors, then their numbers of opals are compared. If they have the same number of opals, they are judged on how many rooms each player entered, and so on down the list.

THE SITUATION

You have the sinking feeling that you have been set up. Before you sits a council of the Patriarchs of Felker. Among them is the man who had earlier directed you to wait in the room you have just been dragged from. His expression flickers between satisfaction and contemplation. In a sonorous voice, a petty clerk is reading the verdict — guilty, of course.

Your attention is suddenly riveted on the stout official when he begins reading the sentence. You had been expecting a fine or perhaps a term in the local jail. His voice continues: "Should the convicted party, Orlowson, survive the several tortures listed here, he is then to be drawn and quartered by a team of the largest and stoutest mares that can be found in the city. Whilst this is occurring, he will further then be simultaneously subjected to the touch of seven blest irons heated to a red glow."

"So shall it be," intone the patriarchs in unison.

You tense, deciding it is better to die now fighting your captors than to meekly stand by and be mangled. Poised to spring at the guard to your left, your muscles freeze as the cleric who originally led you into this disaster utters one soft word . . . "Unless.. ." he says, smiling expectantly.

"There is a mission that you could take that would, if successful, fully atone for your impertinent presence in the Sacred Chamber. To the west of this city, but half a day's ride, is a cavern. This cavern is suspected to have been made ages ago by an evil warlord who had plans for invading this valley. It is said to exit upon the dark realms beyond the mountains, and the doors which offer escape from within the cavern also offer entrance to all manner of fearsome beasts from the realms beyond. The few who have entered hoping to close the gates seem to have failed, and nothing is known of their fate.

Should you volunteer to attempt this task, braving the many dangers between, and then succeed, you shall be freed and receive great rewards. We clerics of the temple would endeavor to go forth ourselves, but a powerful enchantment cast by the lich that once dwelled there prevents this. Will you accept this challenge, or. . .?"

At the far end of the temple square you notice something that bears an amazing resemblance to Sacred Irons being heated. A further glance at the expectant crowd, and you agree to their terms. Besides, you admit to yourself, you have to admire how well you were set up.

Later, as you are being led to the stables, the Patriarch who tricked you into committing the sacrilege which got you into this mess appears beside you. In a friendly, almost apologetic, voice he gives you advice about your upcoming quest.

"Many have gone before," he warns, "who were as well armed and skilled as you. None have returned. The way is long and hazardous with many creatures, summoned or created by the lich, still dwelling there. Along the way you will find some of the fire opals which are needed to envoke the enchantment which will seal the gate forever. You must gain possession of at least six of the opals and place them in the hexagon at the center of the gate while chanting in high elvish:

By Gax and Bloom, by Banner and Dunne,
again be closed. By the Duke and
Avalon's strength be sealed forever.

"The gate will then swing closed and, so they say, never open again.

"Use your magic wisely and use only that which you need. You must always move forward and never turn back even a pace until the quest, or you, is finished. Take with you this scroll of two great spells, along with our hopes for your success."

ROOM 1

After entering the cavern, you hear the guards who escorted you taking up posts outside the door, preventing you from immediately escaping. With a sigh, you begin walking down the twisting cavern. After a few minutes the walls of the cavern become more regular and the stalactites disappear from the ceiling. You seem to be entering an area tunneled out of the rock. Ahead of you a doorway is visible, and through it you can see the flicker of torchlight.

When you look into the room, you see that it is a chamber approximately 30' x 30' x 20' high. The floors and walls are grey rock, except for a patch of black 6 feet across in the center of the room. On this patch of black is a chest. Your sword detects silver in the chest.

On each wall is a torch. These four torches seem to have been recently lit, although no one is visible in the room. On the far wall is a door with a table next to it. On the table are what appear to be several sheets of paper. One is rolled up and sealed with wax, apparently a scroll. Another paper appears to have been partially burned. There is a scorched area directly in front of the table.

The breeze coming into the room from the doorway ahead tells you that this is the path to follow.

Preparations (choose one)

A-1: Take out sprig of garlic,
A-2: Light your torch.
A-3: Throw in fireball, then cross.
A-4: Draw your sword.
A-5: Take out vial of holy water.

Actions (choose one)

A-11: Cross to door and exit, avoiding chest and table.
A-12: Examine and open chest, remove silver.
A-13: Examine all open papers on the desk, but not the scroll.
A-14: Open and examine scroll.
A-15: Attempt to remove one of the lit torches from its holder.

ROOM 2

After leaving the first room, you continue down the corridor for nearly 150 feet. Along the way you notice a broken holy symbol of your own lawful good religion. It seems to have been smashed with a mace or sword.

Traveling on, you approach a doorway with a large oaken door swung open. The sound of arguing voices is audible from within. Peeking around the doorway into a room 20' x 20', you see a group of four men sitting around a small campfire. They seem to be arguing about some item that they are grabbing from each other.

In the far left corner of the room is a man who shows visible signs of having been tortured. He is hung from the wall by his wrists. His head is drooped onto his chest, and he doesn't appear to be moving or making a sound.

In the back right corner is a chest, partially open with several jewels visibly glinting in it. As you prepare to act, one of the men arguing stands up and begins moving toward the door. He is wearing the cloak, helm, and armor of a lawful good paladin. The other three men stand and begin to follow him, sounding angry and speaking in a language unfamiliar to you.

Preparations (choose none or one)

B-1 : Slam door and cast *Hold Portal* on it.
B-2: Cast *Strength* on self.
B-3: Rush past door and further into cavern, hoping to evade the group of men altogether.
B-4: Cast *invisibility* on self.

B-5: Cast *Protection from Evil* on self.
B-6: Draw your sword and breathe deeply.

Actions (Choose one or two)
B-11: Step into the door and offer to assist the paladin.
B-12: Step back from the door and strike any who exit.
B-13: Throw fireball into the room after yelling,"Duck!" in Lawful Good.
B-14: Rush into the room swinging, drive away the men and take possession of the chest.
B-15: Call on those who are in the room to surrender in Common tongue.
B-16: Throw holy water on the first man to exit the room.

ROOM 3

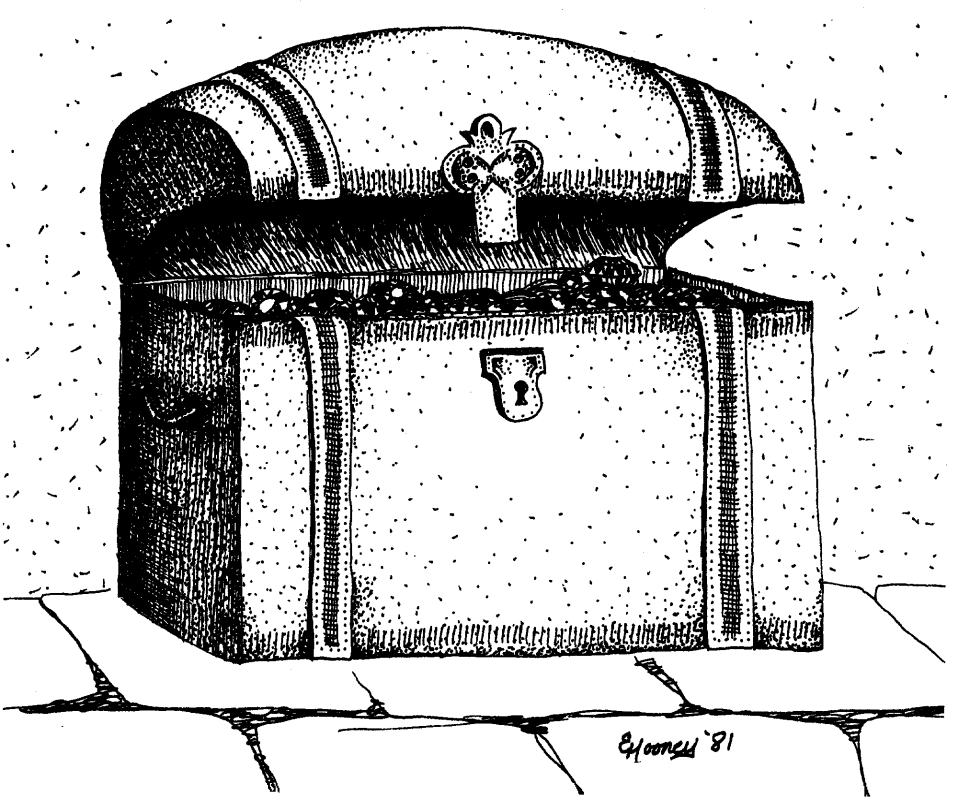
You walk down a series of winding passages that gradually lead downward. The walls become rougher and more natural-looking, but the floor remains smooth. Along the way, you notice a few shells and some driftwood on the floor. Careful examination of the walls reveals a high-water mark about six inches above the floor. Several hundred feet further on, the floor becomes sandy, and shortly later the passage opens into a cavern.

The cavern is a dome nearly 50' across and about 15' high. Flowing in through a rusted iron grate in one wall is a stream more than 15' wide and too deep to see bottom. The water is visibly moving and exits through a similar grate in the opposite wall.

The floor of the cavern is made of worn stone slabs lightly covered with sand. All cracks between the slabs are also sand-filled. Steps beginning a few feet above water level lead down into the stream and disappear into its depths. These appear worn by the passage of many feet. On either side of the steps are large lion-statues whose bodies extend out from the water. Only the heads and front legs of the statues are visible above water level.

On the left wall is a ladder that leads part way up the wall and then stops. It is made of iron pegs sunk into the stone. A small altar or table is next to where the steps ascend from the stream on the opposite side. A fresh breeze can be felt entering from an open doorway on the far side of the cavern. There is no way to reach this doorway without crossing the stream which flows across the center of the cavern. Your armor is too heavy to allow you to swim in it.

Preparations (choose none, one or two)
C-1: Strip off all your armor and throw it across the stream.
C-2: Pour holy water into the stream.
C-3: Get out your sword and attempt to jump the stream.
C-4: Cast Strength on self.
C-5: Get out your rope.



C-6: Get out one day's rations (needed for C-16).

Actions (choose one or two)
C-11: Attempt to swim across the stream without wearing any armor (assumes you chose C-1).
C-12: Toss loop of rope around altar on far side of stream, attach other end to one of the lion-statues, and pull yourself across stream while wearing armor.
C-13: Cast *Spider Climb* on self and cross using the ceiling.
C-14: Cast *Invisibility* on self and swim across (assumes you chose C-1).
C-15: Before crossing, climb up the ladder as far as possible.
C-16: Throw rations into the water and then attempt to cross.
C-17: Search for secret passages, then attempt to swim across (assumes you chose C-1).
(Note: Some of the actions are mutually exclusive. Choose only one method of crossing the stream.)

ROOM 4

You are in another section of finished passages. These tunnels are nearly 20 feet wide and over 15 feet high. As you walk, you find several types of bones, all of which are broken, and a few seem to be scorched. A few of the bones are nearly 6 inches thick and appear to have been snapped off. After about 120 yards you notice a scorched spot on the side of the tunnel. A further look reveals the blackened skeleton of an elf and a pile of partially melted armor in the center of the scorched spot.

Further down the tunnel you find a similar spot containing three human skeletons and armor, also scorched and melted. In one sandy spot you find a partial footprint of a large reptile.

A few yards beyond the footprint is a splatter of greenish blood. It is only partially dry. Traveling on carefully, you continue until you notice a large opening on the left wall. This opening is 8' high and 15' wide. You hear sound from within, made by the movement and heavy breathing of a large creature.

The tunnel continues for several yards past the opening and then turns right. A breeze is felt coming from around the corner. A stench of brimstone (sulfur) comes from the cave on the left.

Preparations (choose one)
D-1: Take out a sprig of garlic.
D-2: Light a torch.
D-3: Throw fireball into the cave.
D-4: Cast *Wall of Stone* across cave mouth.
D-5: Take out vial of holy water.
D-6: Cast *Invisibility* on self.
D-7: Cast *Protection from Evil* on self.

Actions (choose one)
D-11: Cross the cave mouth carefully and continue onward.
D-12: Rush into cave and attack.
D-13: Throw holy water into the cave as you rush past the opening.
D-14: Throw a day's rations in front of the cave; see what comes to eat them.
D-15: Enter the cave, speaking in a friendly tone.

ROOM 5

You continue down a winding pas-

sageway. The walls become rougher and more natural-looking as you progress. Moving carefully, you observe two things occurring simultaneously: The cave narrows until it is 5' wide and barely tall enough for you to stand up in, and lichens appear on the now-damp walls. These lichens give off a dim light which makes your torch unnecessary. After putting out the torch so as to not attract undue attention, you continue. After a few more minutes of skulking along, you see in the lichen-light that the corridor opens out into a 20' x 30' cavern.

Crouching, you peer into the gloomily lit cavern. Across from you, 30 feet away, the corridor continues. Along the walls on either side are fastened a double row of bunk beds held up by rusty chains. At least a dozen of these are occupied by skeletons who appear to be unmoving. In the hand of each skeleton is a short sword which rests across its chest. Each is also wearing a necklace of a silvery material.

About four feet in front of you is a sturdy-looking table, 7' long with a top made of a 3" slab of oak. On the table is a small (4" x 6") chest, a flail made of copper, and a silver battleaxe.

You throw a pebble toward the nearest bed, disturbing the skeleton. It begins to rise.

Preparations (choose none or one)

E-1: Draw your sword and your holy symbol.

E-2: Get out a vial of holy water (needed if E-11 is chosen below).

E-3: Cast *Strength* on self (needed if E-14 is chosen below).

E-4: Throw *Fireball* into the room.

E-5: Cast *Protection from Evil* on self.

E-6: Light a torch.

Actions (choose one)

E-11: Throw holy water on the nearest skeleton and grab the chest as you rush through the room, ignoring the other skeletons.

E-12: Pick up the silvered battleaxe and fight your way through the room, grabbing the chest as you pass it.

E-13: Pick up the flail and fight your way through the room, grabbing the chest as you pass it.

E-14: Pick up the oak table, intending to use it to batter any skeletons that approach you, then check the chest, etc.

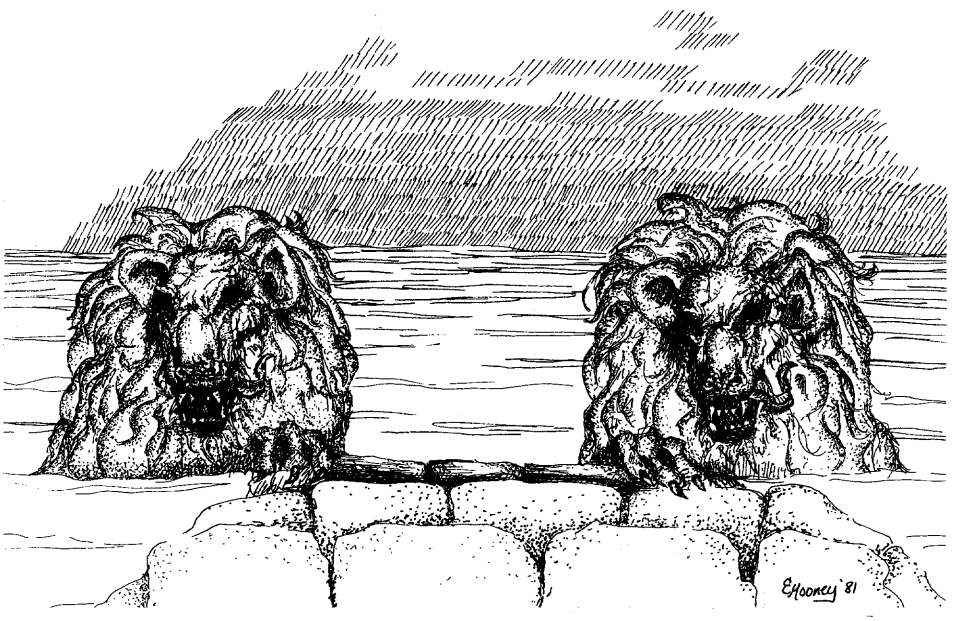
E-15: Stand in the doorway you are in and prepare to swing on the skeletons one at a time (if necessary) as they try to fight you; then check the chest and search the room.

R O O M 6

You continue down the corridor carefully, staying near the right side to take advantage of the shadows. The corridor seems to stretch on forever; eventually you notice that it is curving slightly to the right. Suddenly, ahead of you, the way appears blocked. The tunnel has collapsed recently, judging by the now-exposed surfaces which do not contain the ever-present lichens.

A slight stirring of the dust guides your attention to a small opening that remains clear at the top of the rockfall. Climbing onto the loose rock, you look down the tunnel that remains. The way is dark, since the lichens haven't spread into this area yet, and the passage appears to be about 3' in diameter and 15' long. There is light visible at the far end, and while you watch a shadow passes before the opening. A wall is visible more than 25' beyond the lighted opening.

You creep through the small tunnel and approach the opening, then decide to wait for more clues about what lies ahead. Your patience is rewarded with some overheard scraps of conversation. The words are hard to understand, but you easily recognize the guttural speech of trolls.



Preparations (choose one)

F-1: Throw a *Fireball* into the room and proceed.

F-2: Cast *Strength* on self.

F-3: Cast *invisibility* on self.

F-4: Light a torch; keep it ahead of you.

F-5: Cast *Protection from Evil* spell on self.

F-6: Throw a flask of oil into the room, throw a torch on it to light it, and then enter the room.

Actions (choose none, or up to three)

F-11: Rush in swinging.

F-12: Attempt to sneak through the room ahead.

F-13: Attack any trolls by any means available and then search the area.

F-14: Burn the remains of any trolls.

F-15: Approach the trolls in a friendly manner, offering them food.

ROOM 7

You exit the trolls' room through a door on the left wall and find yourself in a brick corridor. The corridor extends for several hundred feet, with nothing to break its monotony but the gentle shuffling sound of your boots. Pausing, you hear only deep silence, which you try not to think of as "deathlike."

Finally, the corridor ends in a short ascending stairway. At the top of the stairs is a door. Checking for traps all the while, you climb the thirteen steps to the landing in front of the heavy wooden door. Though there were no footprints on the steps, there is a jumble of prints on the landing. These seem to have been made by a soft boot or padded foot.

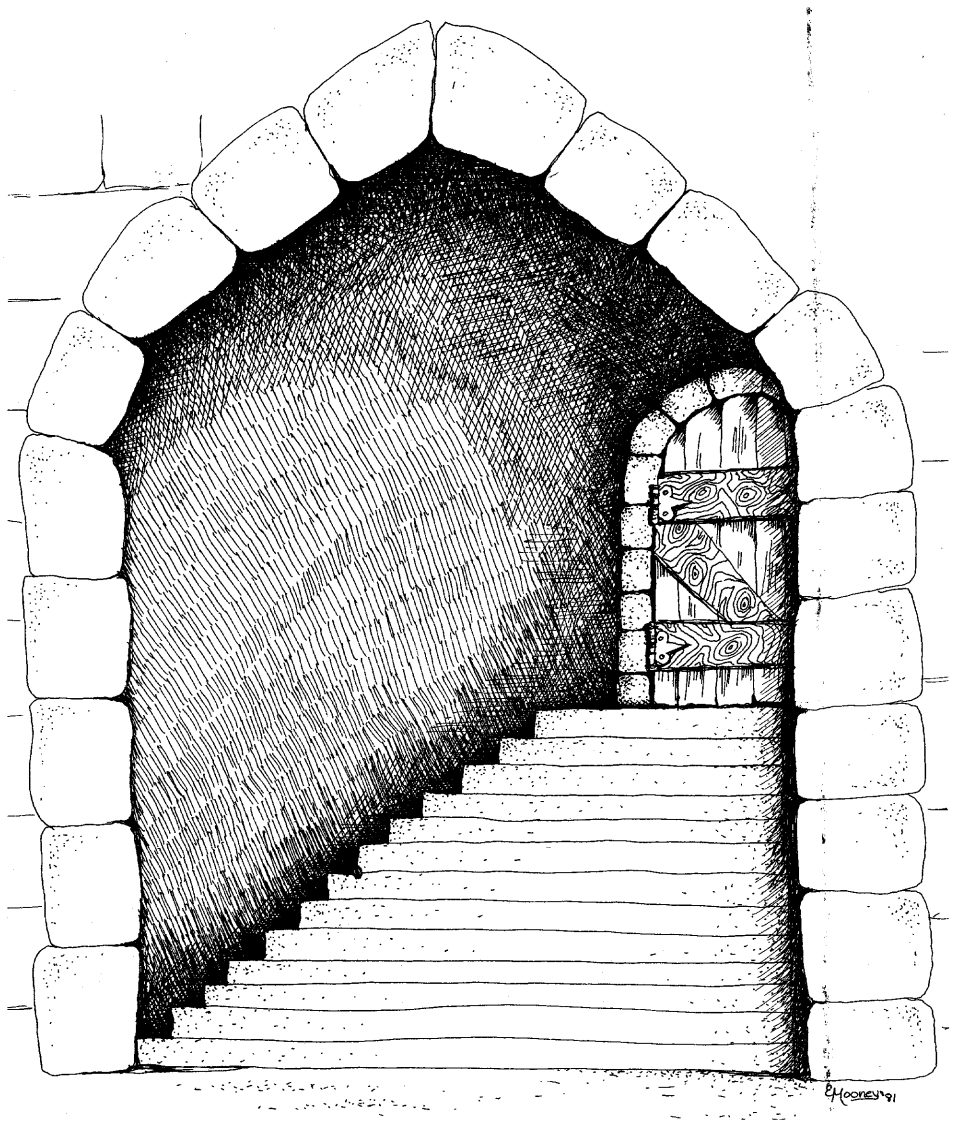
The door has brass hinges, with a twisted rope for a handle. There is no lock and it opens easily.

Inside is a room that is 20' x 20' with a 10' ceiling and an exit on the far side similar to the door you entered through. On one wall is an open closet and on the other a small table with several jars of different colored creams, three small brushes, and a mirror. In the closet you find an orange-and-red shirt, a pair of green pants, a wooden scepter painted silver, and a pair of soft leather boots with what seem to be runes engraved into their surface.

While you are looking in the closet, you begin to hear voices. At first the voices are unclear, but soon they are louder and closer, and you recognize the speech of orcs. There seems to be at least three of them. They sound as if they are approaching the room at a walk and are unaware of your presence.

Preparations (choose one)

G-1: Quickly put on the shirt and pants, and strike a pose as if you belong there.



G-2: Quickly put on the boots (there is not enough time to put on *every* available article of clothing).

G-3: Pick up the scepter.

G-4: Cast *Invisibility on* self.

G-5: Cast *Spider Climb* and ascend to ceiling.

G-6: Get behind the door so as to gain surprise.

Actions (choose one)

G-11: Attack orcs as they enter.

G-12: Flee,out the door you entered.

G-13: Attempt to hide from orcs.

G-14: Act friendly and try to bluff it out.

G-15: Throw holy water on the orcs as they enter.

ROOM 8

After discarding the equipment (if any) picked up in the previous room, you pass through the door the orcs entered. The corridor bends to your left after a few feet. You proceed carefully, but with growing confidence. Then, after walking thirty or forty feet further you fail to notice a weighted panel that extends across half of the corridor floor. When you step on the panel, a section of the wall on your right quickly slides down into the floor. The area behind the wall is very dark. Visible inside it are four sets of glowing red eyes, each about two feet above the ground. These seem to be moving towards you. As you prepare to take action, you hear scuttling noises coming from the darkness.

Preparations (choose none or one)

H-1: Throw a *Fireball* into the area.

H-2: Light a torch.

H-3: Get out your holy water (needed for H-11 below).

H-4: Cast *Protection from Evil* on self.

H-5: Get out five days' rations (needed for H-12 below).

H-6: Cast *Hold Portal* on entrance.

Actions (choose one)

H-11: Throw holy water on the nearest set of eyes and fight it out.

H-12: Throw the food to one side and fight it out, if this action doesn't divert the attackers.

H-13: Enter the darkness and fight it out.

H-14: Continue running down the hall.

H-15: Get out your holy symbol and order the eyes away,

ROOM 9

Continuing down the corridor, you come to a second stairway leading up. This one also has 13 steps but ends at a silvery, metal door. Again, the door isn't locked, but leaning against it is a human skeleton whose bones seem to have been decayed even before its death.

Checking for traps, you find none and then open the door. Inside is a large room, 60' x 60' with a domed ceiling 40' high in the center. Set in the five corners of a golden pentagram inscribed in the obsidian floor are five sarcophagi. There is an exit directly across from where you are standing.

Suddenly, mummies begin to rise from. each of the coffins. They begin moving toward you, and fleeing seems to be the best reaction. But just as you prepare to run, you notice that one is wearing an opal around his neck on a silver chain, and your plans change abruptly. You have about one melee round before the closest mummy will reach you.

Preparations (choose none or one)

J-1: Cast *Protection from Evil* on self.

J-2: Get out your holy water (needed for J-11 below).

J-3: Try to fry them all with a *Fireball.*

J-4: Put on the sprig of garlic.

J-5: Get out the holy symbol.

J-6: Cast *Spider Climb* on self.

J-7: Get out your vial of oil (needed for J-13 below).

Actions (choose one)

J-11: Stand and fight it out, after throwing holy water on the one wearing the opal.

J-12: Avoid the mummies and head for the far door.

J-13: Hit one with the oil and light it, then fight the others with your sword, trying not to damage the opal.

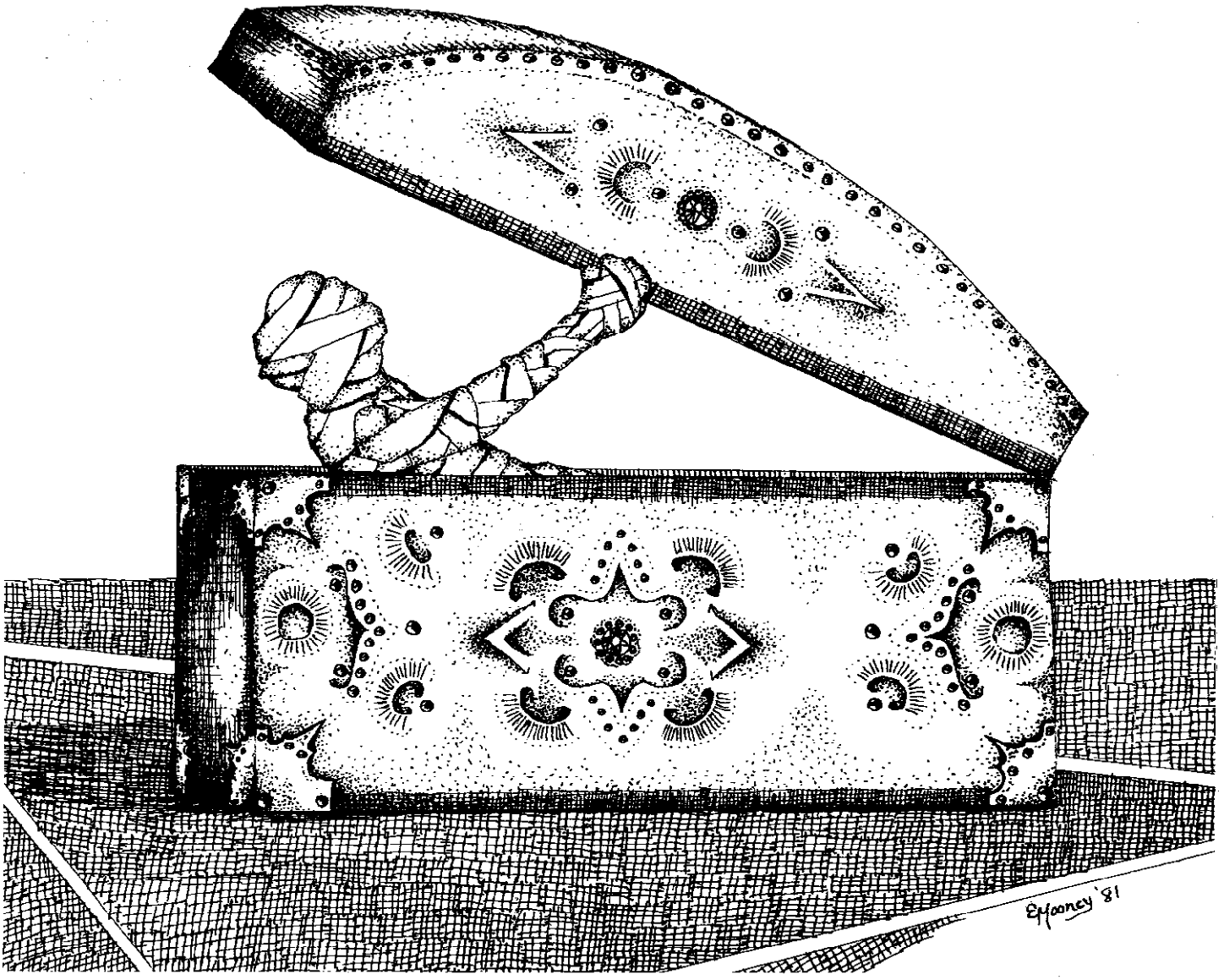
J-14: Present holy symbol strongly and say, "Begone!"

J-15: Fight it out with the dagger rather than the sword.

ROOM 10

The hallway beyond the mummy room is decorated with Egyptian art and hieroglyphics. Further on, the decorations are a stylized pattern of tiles in geometric designs. The 10-foot-wide hall is straight for several hundred yards.

Eventually you come to an alcove with a small altar in it. This altar seems to be dedicated to one of the Greek gods, perhaps Demeter judging from the grain offering you find on it. After finding nothing of value in the alcove, you continue. In the next few hundred yards you



find three more alcoves obviously dedicated to Ceres, Pan, and Apollo. In the wall behind the one dedicated to Apollo is a small panel. Carefully opening the panel with your sword tip, you see an opal. All seems quiet, maybe *too* quiet. The opal appears to be merely sitting on a velvet pad about 18 inches inside the wall. Next to the opal and the pad is a liquid-filled hole wide enough to allow the opal to drop into it. If you aren't careful it appears likely the opal could fall into the hole and be lost. You carefully push a pebble into this hole — and it immediately dissolves, along with the tip of the sword you were pushing it with. The panel is just wide enough to fit your arm into.

Preparations (choose one)

K-1: Cast *Spider Climb* on self.

K-2: Cast *Strength* on self.

K-3: Get out holy water (needed for K-11 below).

K-4: Take off your gauntlet (needed for K-13 below).

K-5: Cast *Hold Portal* on the panel to lock it closed.

Actions (choose one)

K-11: Dump the holy water out into the panel.

K-12: Try to edge the opal out using your sword.

K-13: Reach in and take out the opal using your hand.

K-14: Purposely push the opal into the liquid next to it.

K-15: Walk away and forget the whole thing.

ROOM 11

You continue down the hallway, passing three successively smaller, empty niches, before coming to a doorway blocking the corridor. After several minutes of trying to open the door, you realize it must be a false doorway. Worrying about alarms you may have tripped, you search hurriedly for a secret door or panel. All is still peaceful when you discover the last alcove contains a secret entrance. Fearing discovery, you quickly trip the now-obvious latch and rush down he stairway on the other side.

At the bottom of the stairs, the hallway turns 180 degrees; you find yourself walking under the corridor you had just come through. The downward slope continues at a steep angle for nearly 100 feet. About 20 feet down the slope is a door on your right. You listen at it but hear nothing, and decide to travel further down the slope instead of entering.

At the 100-foot mark the tunnel bends sharply to the left. Rounding the corner, you see two things. The first is a skeleton with a dagger sticking out from the bones of its back. The second is that after just a few more steps the corridor seems to dead-end. Approaching the skeleton, you see three stones — one transparent, one iridescent, and one a pale lavender — whirling about the skull of the dead adventurer. A quick survey of the tunnel's end finds no secret doors. You have just turned back to examine the whirling stones when you detect the

acrid odor of chlorine. A wall of green gas rounds the corner and moves swiftly toward you.

Preparations (choose one)

L-1: Hold your breath.

L-2: Grab the clear stone and set it whirling about your head.

L-3: Grab the iridescent stone and set it whirling about your head.

L-4: Grab the pale lavender stone and set it whirling about your head.

L-5: Drink your holy water.

Actions (choose one)

L-11: Run through the cloud and back up the corridor until you clear the gas.

L-12: Stand there in great pain and try to outlast the gas.

L-13: Search further for a secret door.

All of the stones will turn grey and dull (useless) immediately after you leave the corridor where the gas is.

ROOM 12

You realize that the only way to proceed is through the door you found earlier on the side of the corridor. You backtrack and open that door, finding yourself in a large cavernous area. The cavern seems to be over 100 feet in diameter and the ceiling towers nearly 50 feet above. Barely visible in the ceiling is a grating covering what appears to be a smoke-smudged vent hole. No light is visible through the hole. In the distance you can make out several items and beyond them another doorway.

As you approach the items, one seems to be glowing slightly inside. This turns out to be the furnace for a smithy. You are able to see that to the left of the doorway are stacked and scattered several boxes, each about four feet long and two feet wide and tall. Partially visible beneath a stack of boxes is what appears to be a map or scroll. The hardwood boxes are sealed with what seems to be either a rune or the personal seal of the smith in wax.

To examine the map/scroll more closely, you move one box slightly. The stack shifts, breaking one of the wax seals. Almost immediately the lid of that box begins to open. You stand amazed as a perfectly formed and obviously functional iron figure of a warrior steps out. If it weren't so small, you would think the creature a golem. When the iron figure casually pushes aside a beam weighing half a ton, you begin to get worried. A *miniature* iron golem?

The creature moves directly toward you at a slow but determined pace, between you and the next door. Looking closely as it nears, you see the monster appears to be already damaged and limps slightly.

Preparations (choose one or two)

M-1: Draw sword (needed for M-11, M-12; cannot also choose M-2).

M-2: Draw dagger (needed for M-11, M-12; cannot also choose M-1).

M-3: Get out holy water (needed for M-12).

M-4: Cast *Protection from Evil on self.*

M-5: Cast Invisibility on self.

M-6: Light a torch (needed for M-15).

M-7: Hold breath while fighting.

Actions (choose one)

M-11: Engage the creature in combat.

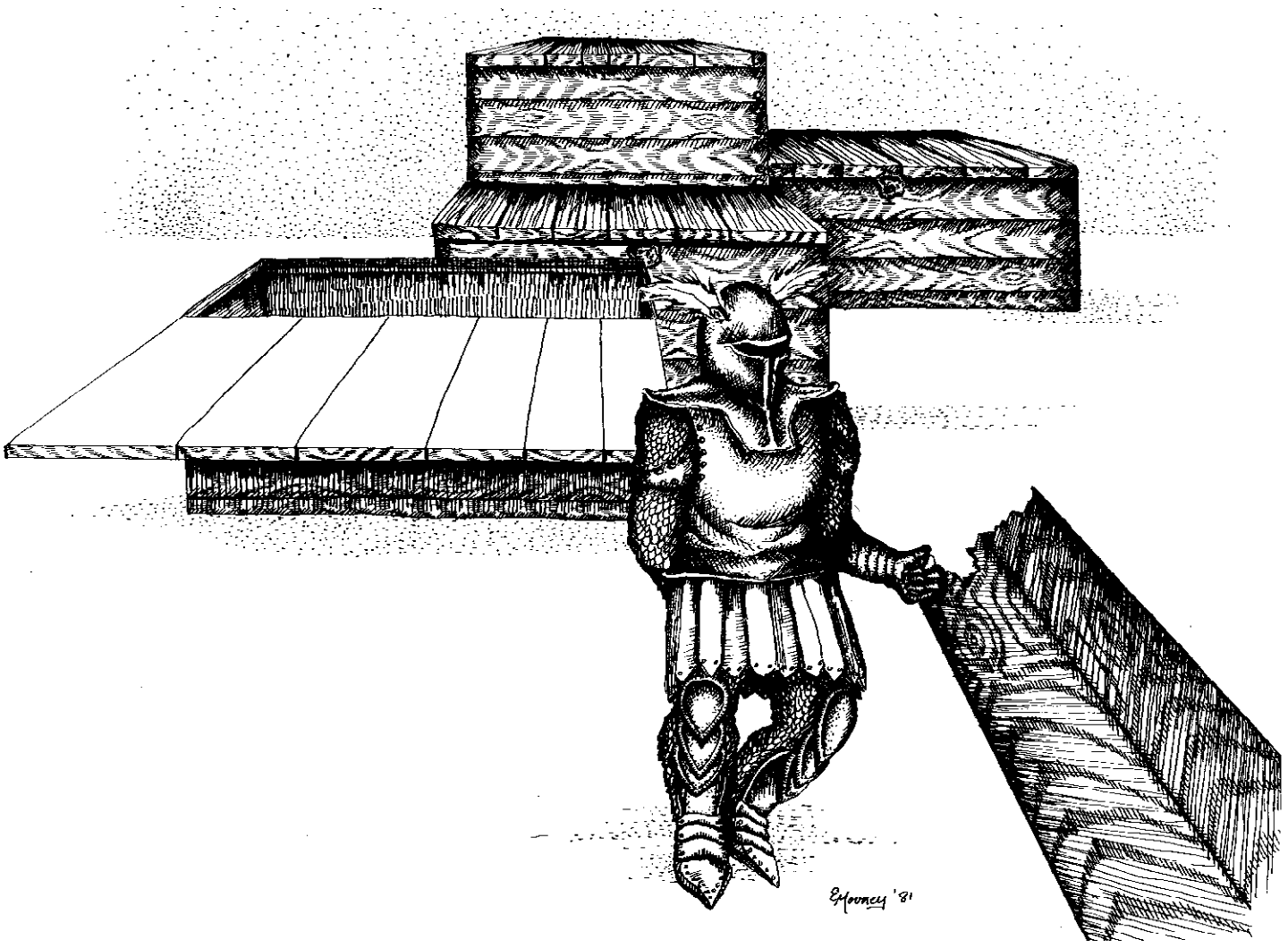
M-12: Throw holy water on the creature and rush past.

M-13: Run around the creature and engage it in passing with whatever weapon you have.

M-14: Attempt to hide and evade until you can escape.

M-15: Throw oil and light it with a torch.

M-16: Throw a *Fireball* at the monster.



ROOM 13

After passing through the unexplored doorway, you find yourself in a narrow corridor. The narrow walls of the corridor nearly touch your shoulders, and the walls seem to have been made of crude bricks. The floor is made of natural rock and it appears to be very worn in the center, as if thousands of feet had walked down the exact center of the path over the years. While standing and listening for the sound of any danger ahead, you hear footsteps approaching. They seem near, but you see nothing ahead of you. Instinctively you put your shield up and rush forward. After only a couple of paces you bump into something you cannot see, but you sense it to be man-sized.

Whatever it is lets out a grunt, and then you hear a sound as if it has fallen over backwards. Your sudden action seems to have surprised whatever is ahead of you. The sound of panting, as if someone has had the wind knocked out of him, comes from close ahead.

Preparations (choose one)

N-1: Cast *Strength* on self.

N-2: Get out holy water (needed for N-11).

N-3: Get out dagger (otherwise, sword is considered to be in hand).

N-4: Cast *Protection from Evil* on self.

N-5: Cast *invisibility* on self.

N-6: Take no special action.

N-7: Get out rations (needed for N-15).

Actions (choose one)

N-11: Throw holy water in the direction of the panting.

N-12: Move forward swinging.

N-13: Attempt to talk with whatever is ahead of you.

N-14: Try to hide from the threat.

N-15: Throw rations to one side of the corridor and try to flee past the distracted monster.

ROOM 14

After another 100 yards of travel, the narrow tunnel opens into a wide natural cavern. The floor of the cavern is covered with dust. In the dust can be seen the footprints of a dragon. After following the cavern (and the footprints) for another 200 feet, you come to a larger cavern. The cavern is too long to be seen in full and is at least 150 feet wide. Barely visible at the distant end is an opening.

On the left side of the cavern is a lake which seems to extend out below the level of the cavern. Near the edge of the lake, which fills over a third of the floor space, is what appears to be a large pile of metal coins. Starting to approach with care, you see the dim reflection of a large coppery or bronze object at the top.

When you get near enough to make out details, you realize that there is a dragon sitting on top of what your sword tells you to be a pile of gold and silver. The dragon appears to be asleep. Just in front of its jaws you notice the familiar glint of a fire opal. This one appears to be hanging from a chain that is around the skull of one of the dragon's earlier victims.

Silently you approach to within 20 feet of the sleeping dragon. Part of the chain appears to be under one massive claw, but the other part is temptingly close to the edge of the pile. The dragon continues his deep, regular breathing.

Preparations (choose one)

0-1: Light a torch to see better.

0-2: Sneak up closer, quietly (needed for 0-11).

0-3: Throw a *Fireball* at the sleeping dragon.

0-4: Announce yourself and try to wake the dragon.

0-5: Move quietly away; try to continue onward before being noticed.

Actions (choose none or one)

0-11: Strike as strongly as possible to get the first blow while the dragon still sleeps.

0-12: In a loud voice, challenge the dragon to a fight for the opal.

0-13: Attempt to tie the dragon's mouth closed, then attack.

0-14: Attempt to steal the opal without waking the dragon.

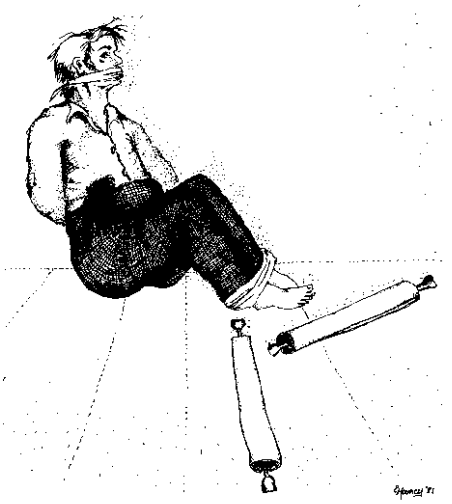
0-15: Try to be friendly; explain your mission and ask the dragon for the opal.

ROOM 15

After leaving the cavern you find yourself in a twisting, natural passage sloping slightly upward. The cavern seems to go on forever, and twice you are nearly skewered by piercers. Rounding a corner, you surprise two gnolls who are resetting a trap. They are intent on their work, and the first dies by your hand without knowing what hit him. The second is killed after a brief exchange, without ever even coming close to hitting you. After what you've been through so far, the gnolls are an almost-welcome opponent.

Examining the contents of a bag the gnolls had dropped nearby, you find a vaguely familiar, definitely lawful holy symbol and what may have been a collection of fresh spell components. Under this are nearly 500 gold pieces, a fortune for a gnoll.

Continuing on, watching fortraps, you pull up short at the sight of a man bound in the corridor. He is gagged, but looks at you imploringly. As you approach a deep, bleeding wound in his abdomen becomes visible. In front of him you see two scrolls, obviously discarded as useless (to them) by the gnolls. When you approach the first scroll the wounded man groans and shakes his head. The effort causes him to pass out momentarily, and your attention is directed to his



plight. You loosen his gag and he painfully struggles to speak. The language is unfamiliar to you, but he seems to be urgently anxious for you to set him free. While loosening his ropes you notice a vial in a pouch at his belt. When the first of his hands is freed, the stranger frantically fumbles for the vial, then again passes out.

Preparations (choose one to three)

P-1: Read the first scroll.

P-2: Read the second scroll.

P-3: Continue to loosen the ropes binding the stranger.

P-4: Get out the stranger's vial.

P-5: Kill the stranger.

P-6: Ignore it all and continue.

Actions (Choose none, one, or two; indicate the sequence of multiple actions)

P-11: Drink the contents of the vial.

P-12: Pour the contents of the vial down the stranger's throat.

P-13: Free the stranger from the ropes and move on, leaving him unconscious.

P-14: Kill the stranger and continue on (cannot also choose P-12).

P-15: Search the stranger further, taking whatever you can find.

ROOM 16

After continuing along the corridor for several hundred feet, you are suddenly startled by the cry of a shrieker. This, as you hurry toward it, is seen to be a small one standing only two feet high.

Nervously you continue down the passage. The cavern opens until the walls are more than 30 feet apart and the glowing lichens on the wall begin to thin out. You are less surprised to discover another shrieker in the half-light. This one is nearly 5 feet tall and lets out with a bassoon-like noise.

Beyond, in the dim light, you see several more mushroom-shaped fungi and a few that seem to have short branches bunched close to their base. For most of the way you should be able to avoid any contact with any of the growths. Unfor-

tunately, at one point there is a nearly solid wall of fungus blocking the way.

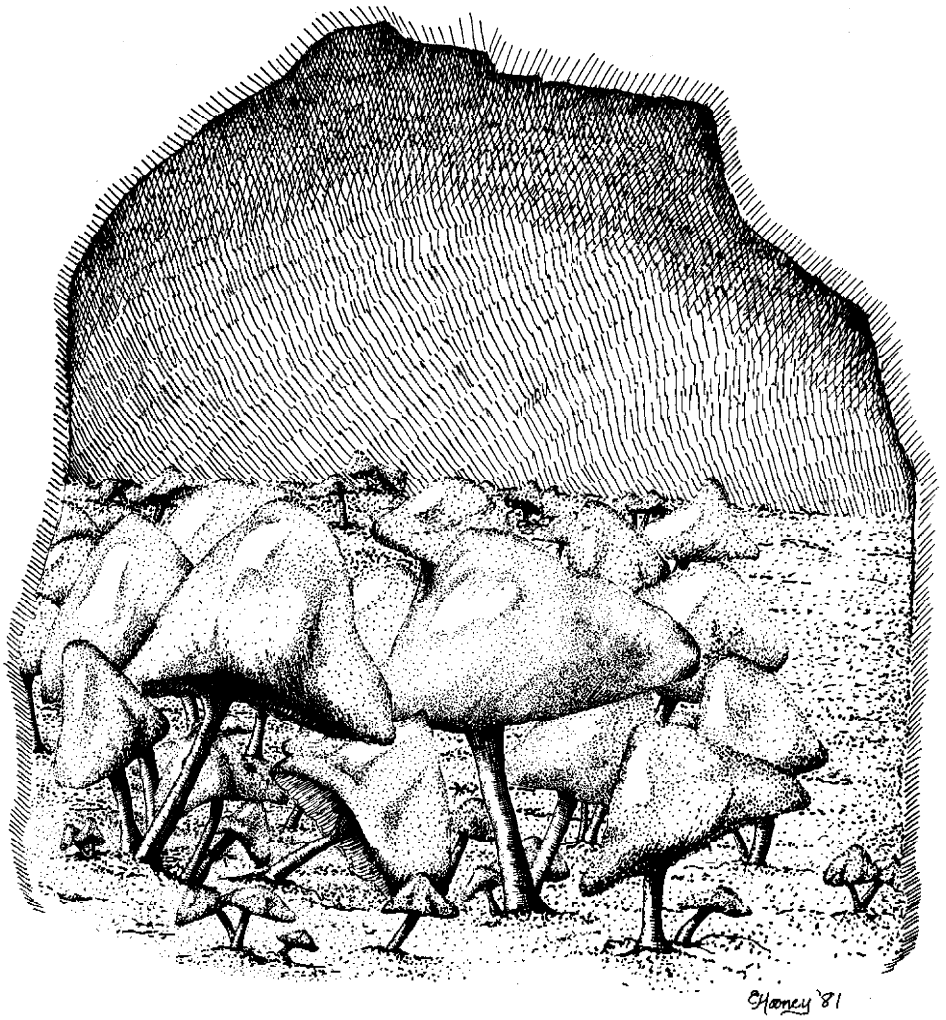
Moving up to the blockage, you are startled to notice the body of an elf just beyond. Judging from the smell of the rotted flesh, he must have been dead for only little more than a week. The body is partly clothed in a robe bedecked with symbols, making it obvious that the elf was a spell-caster of some sort. On the hand of the elf nearest you, his left, the flesh appears to be rotted clear to the bone. Clutched in this hand is a scroll, and lying nearby is the scroll case from which it came. Abruptly, the sound of footsteps in the distance warn you of a possible threat approaching from behind.

Preparations (choose one)

Q-1: Cast *Spider Climb* on self (needed for Q-11).
Q-2: Get out oil (needed for Q-12).
Q-3: Get out garlic (needed for Q-13).
Q-4: Light a torch.
Q-5: Cast Strength on self.
Q-6: No special preparations.

Actions (choose one)

Q-11: *Spider Climb* using the ceiling to cross the barrier
Q-12: Throw oil on the nearest section of fungus and light it; cross when the flames die down.
Q-13: Push through the fungus, holding the garlic ahead of you.
Q-14: Simply walk through, smashing any shrieker that might yell.
Q-15: Crawl through the blockage, staying as low as possible.



ROOM 17

Once you have passed the fungus area, your torch reveals a stairway leading upward for nearly 50 feet. The steps are dusty and seem long-unused. A glowing torch, similar to the torches in Room 1, burns at the top of the stairs. On the 15' x 12' landing, you see an ornately inscribed brass door nearly 5 feet wide. On the door are scenes of a wolf suckling two babies, bunches of grapes, and men in various types of armor fighting each other and strange beasts.

Upon opening the door, you find yourself in a box overlooking a large arena. At the far end of the stadium is another box similar to your own. Leading down from both are rope ladders that are almost long enough to reach the stadium floor, 40 feet below. The ladder on your side seems quite sturdy and functional.

Beneath you the rope ladder drops down into enters a short, ceilingless corridor. On the wall of the corridor are visible three doors. Each door apparently opens into a different section of the arena, and the areas are separated from each other by a thick, 26-foot-tall stone wall. Different creatures are visible in each of the three sections, which are 50' wide and nearly 100' long. These creatures are all strange-looking to you but obviously dangerous.

The first of these, on the left, appears to be a floating ball with one large eye and several smaller eyes on rigid stalks. In the center area is a gigantic, bull-like creature with metal scales; wisps of smoke occasionally drift from its nostrils. The third area, on the right, appears to be a large, gross toad with man-like arms instead of forelegs. He appears to be gesturing or conjuring at you, with no apparent effect, and then walks anxiously to near the door you would enter by...

Preparations (choose one)

R-1: Get out slow scroll (needed for R-14).
R-2: Offer a prayer to your god and proceed with actions.
R-3: Cast *Protection from Evil* on self.
R-4: Get out holy water.
R-5: Cast *Invisibility* on self.
R-6: Re-light your torch (needed for R-16).
R-7: No special preparations.

Actions (choose two)

You are assumed to have climbed down the ladder and be attempting to cross one of the three areas. Choose one and only one from R-11, R-12, and R-13, plus any other single action.

R-11: Attempt to cross the left-hand area.
R-12: Attempt to cross the center area.
R-13: Attempt to cross the right-hand area.
R-14: Throw the Slow spell on any creature you face.
R-15: Throw holy water on any creature that comes near.
R-16: Use the torch to fight the creature you face.
R-17: Offer gold to the creature if it will leave you alone; try to act friendly and don't strike at it.
R-18: Charge into the arena and strike your opponent as quickly and as violently as possible.

ROOM 18

You are moving cautiously through a smoothly finished corridor sloping slightly upward. Every few yards there is a lit torch in a holder on the wall. On your left you see a door in the distance, and you hear a low groan coming from somewhere ahead. You approach the door slowly and see that it is barred on the

outside and has a small window. You see inside the decaying remains of a dwarf.

Another groan resounds through the air, from further down the hall. There are two more doors in sight from this point. The cell on the other side of the first door is empty, but the second contains an elf chained to the wall. He is wounded and appears to have been burned. Lifting the bar, you approach the groaning elf. By giving him a sip of your wine, you are able to revive him slightly. After you ease the strain of the chains holding him to the wall, he tells you in mumbled phrases through broken lips and cracked teeth:

"They jumped me near the red dragon. I thought I would make it and show those sneaky priests . . . I think that a hold person was used . . . I got some sort of demon or familiar of his first . . . don't know if he's an evil priest or just evil . . . seemed to fear that I'd find something in a room . . . behind a secret door. . . just ahead.. . torture started then . . . hates elves.. . the pain. . . feared the room . . . oooohhhhh . . ."!

The elf then lapses into unconsciousness, and is dead within a minute.

You go back out into the hall, and you find a secret door a little farther down the passage. Behind the door is an idol. In the hands of the idol are two small amulets. One contains the symbol for protection from priestly magic, the other for protection from any wizard's spell. On the wall behind the idol are engraved the words, "Choose *one* wisely." While pondering which amulet to take, you notice a dead creature near the door. The creature is man-like, 18 inches tall, with greenish reptilian skin, leathery wings, and a bat-like mouth with fangs for teeth. As you examine the body, you are-startled by a voice saying, "Leave Igor alone!" Looking up quickly, you see a man in black robes gesturing at you. He is too far away to reach before his spell goes off.

Preparations (choose one)

S-1: Grab the amulet that will protect you from clerical spells,

S-2: Grab the amulet that will protect you from wizard's spells.

S-3: Take out the slow scroll (needed for S-12).

S-4: Draw your sword in a threatening manner.

S-5: Dive for a corner and try to evade the attack.

S-6: Look surprised; act friendly.

S-7: Draw your dagger and throw it.

S-8: Grab "Igor" and try to use the body as a shield.

Actions (choose one)

S-11: Rush up and attack with your sword.

S-12: Cast the Slow spell on your opponent and then attack.

S-13: Rush forward and grapple.

S-14: Hide in a corner.

S-15: Rush through the door, swing as you go by, and flee onward up the corridor.

ROOM 19

You find yourself in an upward-sloping corridor. The walls are finished stone and well fitted together. Occasionally a torch casts some light on the area.

Carefully moving forward, you wonder if the tunnel will ever end or even if there is a final door. Maybe this is how the clerics of Felker execute people.

Then you come upon a doorway blocking the tunnel that appears guarded by two skeletons; but they don't react until you are within 10 feet of them.

After all of the problems and enemies you've faced, two skeletons aren't even a challenge, and you smash each of them easily with the flat of your sword. After opening the door, you are amazed at what they were guarding.

Peeking inside you see an open door across the room, with a stairway leading up. Also, either your eyes are deceiving you or a tiny wedge of sunlight is visible at the top of what you can see!

The room itself is 30' x 30' with grey rock walls. The body of some sort of noble is sitting (apparently propped up) in the center of the room on a silver table. Guarding the body are three more skeletons who have not yet reacted to your presence.

The body is wearing golden armor. Lying next to it are a vorpal blade and a mace of disruption. Around the neck of the body (which is quite decayed) is a necklace of missiles with three "jewels" left. The body's right arm has rotted off, but the hand resting on the floor wears a ring with runes on it. At the feet of the body rest a girdle and a helm, both inscribed with runes. The shattered remains of other skeletons are piled in a corner. The three guardian skeletons turn to watch as you enter the chamber.

Preparations (choose one or two)

T-1: Get out holy water (needed for T-11).

T-2: Get out your sword.

T-3: Get out the slow scroll and cast the spell on the skeletons.

T-4: Cast any remaining spell (one spell only) on yourself.

T-5: Get out your sprig of garlic.

T-6: Get out your dagger.

Actions (choose one or two)

T-11: Attack the skeletons immediately after throwing holy water on one.

T-12: Attack the skeletons immediately, hitting with your shield also.

T-13: Stay near the edge of the room and attempt to sneak past the skeletons (if chosen, this must be your only choice).

T-14: Take the girdle and helm.

T-15: Strip everything of value off the body.

T-16: Take just the vorpal blade.

T-17: Take just the ring from the detached hand.

T-18: Walk directly past the skeletons, swinging as you go by (cannot also choose T-11, T-12, or T-15).

ROOM 20

You climb a gently sloping stairway upward toward a large pair of open bronze doors. The sunlight becomes brighter the higher you climb, and your eyes hurt as they adjust to the unaccustomed brightness. It is either sunset or sunrise; you've lost track of time during the ordeal.

Beyond the doors, you see a peaceful-looking valley with sheep grazing (but no shepherd visible) and large, dark birds wheeling in the distance. Nothing seems to be menacing to you.

Careful of traps, you approach the doors. Nothing occurs, and you swing one slightly away from the wall. Visible on the door is half of a hexagon, with opal-sized holes located at each of the corners. You begin to move the door more, when out of nowhere you hear a voice say, "It is forbidden to touch the doorway."

Looking around in the small (10' x 10') entranceway, you see nothing. After the additional sound of a distant mumbling from outside the doorway, a tense silence resumes. Your nerves are tight and the shadows seem to move of themselves. Suddenly you notice a large minotaur rushing up the stairway toward you. He appears to be in a frenzy and carries a very large battleaxe, but is approaching noiselessly. The opals rattle in your pocket as you turn to face this new menace; from behind you somewhere, outside the doors, you hear laughter.

Preparations (choose one or two)

U-1: Get out slow scroll and cast it at the minotaur.

U-2: Throw gold at the minotaur's feet.

U-3: Get out the opals; this means setting down your shield (needed for U-11, U-12, U-13, or U-14.)

U-4: Cast any remaining spell.

U-5: Rush out the doorway.

U-6: Throw food at the minotaur's feet.

Actions (choose one)

U-11: Fight the minotaur, then attempt to close the doors.

U-12: Rush out and search for the source of the laughter, fight whatever you find, then attempt to close the doors.

U-13: Ignore everything and try to close the doors.

U-14: Forget it all and rush out into the valley and away.

U-15: Hold up your holy symbol and order the evil spirits to begone, then try to close the door.

Key for judging

Room 1

A-1: Has no effect on anything that occurs.

A-2: Halves damage taken from black pudding if A-12 or A-15 is also chosen.

A-3: Destroys all of room's contents; player crosses to next room with no damage.

A-4: Swords don't work against black puddings. Increase damage taken to 4 points if A-12 or A-15 is also chosen.

A-5: Has no effect on anything that occurs.

A-11: Reach exit with no gain or loss.

A-12: Attacked by black pudding under chest. Take 3 points damage before it is killed (see notes under A-2 and A-4).

A-13: Find nothing of interest; go to next room.

A-14: This scroll is explosive runes. Take 4 points damage; you're after opals, not scrolls.

A-15: This triggers an attack by the black pudding under the chest. Fire is the best way to fight them, and the torch is magical. You easily defeat the pudding, taking only one point of damage. All of the torches go out when the one you chose dies.

Room 2

B-1: Continue on with no loss or gain.

B-2: Halve any damage taken.

B-3: Successfully evade pursuit, gain nothing, take 1 point damage from a sling bullet as you flee.

B-4: Take only 1 point maximum damage from any fight in this room.

B-5: No effect.

B-6: No effect.

B-11: No paladin would be with this crowd or condone torture. The paladin is hanging dead on the wail. Take 7 points of damage in the fight that follows with the four thieves. Find one opal in the chest.

B-12: Kill the first thief (one wearing the stolen paladin's gear) with a single blow, then kill the rest in an easy fight because you had surprise. Take 2 points damage and find an opal in the chest.

B-13: Kill everyone in room, take no damage, but destroy the opal in the chest. (Nobody ducked.)

B-14: Gain partial surprise, take 3 points damage, find opal in chest.

B-15: You receive an obscene reply and are attacked by four thieves all at once. Thanks to you warning them of your presence, it is a hard fight, and you take 5 points damage. Find an opal in the open chest.

B-16: Has no effect on the first thief to exit, but gives those behind some warning. You take 3 points damage in the fight that follows, then find an opal in the chest.

Room 3

C-1 : Adds 2 points to any damage received in fight with sea lion.

C-2: No effect.

C-3: You can't jump 15 feet in armor. When you hit the water, a sea lion attacks while you are submerged and partially blinded by the water. You drive it off with your sword after taking 3 points damage.

C-4: Cut in half (round down) all damage taken in combat in this room.

C-5: Needed for C-12; otherwise no effect.

C-6: Needed for C-16; otherwise no effect.

C-11: You are attacked by a sea lion as you swim across. Take 3 points damage from its claws (plus the extra damage indicated under C-1).

C-12: You are attacked by a sea lion as you pull yourself across. Your armor protects you somewhat; take 2 points damage before driving it away.

C-13: You take no damage, and you notice as you pass over the stream that a large sea lion dwells at the bottom.

C-14: The sea lion dwelling in the stream notices the ripples from your crossing and smells your scent in the water. This negates most of the advantage of invisibility. Take 3 points damage in the crossing.

C-15: When you turn to climb down, after finding nothing at the top, you notice that you are looking down into the den of a sea lion. (This is how the keepers checked on their pet.) Being forewarned, you prepare for trouble before you cross the stream; halve all damage (rounding down) from the method of crossing you chose.

C-16: When you throw the rations in, a sea lion rises to inspect them. It sees you on the bank and attacks, but because you are still on land you only take 1 point of damage, and are able to cross the stream without further incident.

C-17: You find no passages. The sea lion became aware of your presence while you searched, and is ready for you when you try to cross. Take 4 points damage, plus the penalty for choosing C-1 above.

Room 4

D-1: No effect.

D-2: No effect.

D-3: This destroys the opal and the other treasure being guarded by a red dragon. The fireball weakened the dragon, but it is still a formidable foe. Take 5 points damage and proceed to the next room.

D-4: The red dragon in the chamber is trapped, and so is the opal it was guarding. Go to next room, ignoring any other results called for.

D-5: Needed for D-13; otherwise no effect.

D-6: No effect; red dragons can see invisible objects.

D-7: No effect, except that the spell is lost.

D-11: A wounded red dragon spies you trying to sneak past and lets loose with its breath weapon. Take 6 points damage and go to next room.

D-12: A wounded and very upset red dragon awaits you. It uses its last gasp of breath weapon against you before you reach striking range. You take 8 points damage before killing the dragon, and then find an opal hidden in the back of the cave.

D-13: You are splashing holy water on a red dragon who is not amused. It breathes on you, and in the melee that follows you take further damage before killing it. Mark off 10 points damage, and find an opal hidden in the back of the cave.

D-14: Red dragons aren't really attracted to food — especially dry, tasteless iron rations. The dragon is warned of your presence, lets loose with its breath weapon, and engages you in hard combat. Take 10 points damage and find an opal hidden in the back of the cave.

D-15: The wounded red dragon inside is not very friendly. It will use its last breath attack on you and then combat you with its claws. You kill it, but not before taking 10 points damage. You find an opal hidden inside the dragon's cave.

Room 5

E-1: Swords aren't the best weapons against skeletons, and symbols only work for clerics. Increase any damage taken in this room by 1 point.

E-2: Needed for E-11; otherwise no effect.

E-3: Needed for E-14; otherwise, this preparation reduces damage taken by 1 point.

E-4: Destroys the skeletons, and also fries the opal which was in the chest.

E-5: No effect on skeletons, which aren't conjured or enchanted monsters. They aren't even evil!

E-6: No effect; a torch won't do any special damage, and the light it gives off is too dim to make any difference.

E-11: Destroys the nearest skeleton; the others swing at you as you pass, doing 3 points damage. Find opal in chest.

E-12: Axes are edged weapons, which do half damage to skeletons. Take 5 points damage, find opal in chest.

E-13: Flails are good weapons against skeletons; take 2 points damage, find opal in chest.

E-14: The table is really the ideal blunt weapon for use against skeletons. Not only does it smash them easily, it does so at a distance so they can't strike you. Take no damage, find opal in chest.

E-15: A good defensive position, but your sword only does half damage to skeletons. Take 3 points damage before the last skeleton is smashed, and then find an opal in the chest.

Room 6

F-1: Destroys the trolls with no damage to you. Go to next room.

F-2: Deduct 2 points from any damage received in this room.

F-3: Deduct 1 point from any damage received (but also see F-12 if chosen).

F-4: Good defense against trolls, but it has no effect on combat.

F-5: No effect.

F-6: Since you can't see the trolls from where you're standing, you aren't likely to hurt them with your patch of fire. They will be warned of your presence; add 2 points to any damage taken.

F-11: There are two trolls in the room. You take 5 points damage before killing them.

F-12: The trolls will see you as you get part way across the area unless you also used invisibilitv. If F-3 was chosen, you get-past without damage; if not. take 5 points damage in the fight that follows.

F-13: A search will turn up nothing. Sorry, no opal, just dead trolls.

F-14: If preparation F-1 (fireball) was not taken and this action was not taken, add 1 point damage when a barely regenerated troll takes a swipe at you just before you get away.

F-15: Friendly trolls? You gotta be kidding. Take 6 points damage in the fight that follows.

Room 7

G-1: Nice try. Apparently you correctly guessed that the things in the closet are used by the orcs' jester. But the jester is an orc, not a half-elf, and the other orcs are only fooled for a minute. Deduct 2 points from any damage taken in combat.

G-2: These are boots of dancing, worn by whichever poor slob the orc chieftain picks to be his jester. Add 3 points to any damage taken in combat.

G-3: This is merely a wooden jester's prop and is powerless.

G-4: If G-12 or G-13 is also chosen, you take no damage and the orcs soon wander off. If any other action is chosen, deduct 2 points from damage taken.

G-5: The ceiling is only 10 feet high, not high enough to get away from a tall orc with a big weapon. Hiding is impossible in this manner; no effect on any events that follow.

G-6: Deduct 1 point from damage taken, due to surprise.

G-11: Take 3 points damage in a pitched battle with five spear-wielding orcs.

G-12: The orcs will continue on their way and will easily spot you in the long, straight, empty corridor. Take 3 points damage in the melee that follows — unless you were invisible (see G-4).

G-13: Hiding is unsuccessful unless you're invisible (see G-4); otherwise, take 3 points damage.

G-14: The orcs hesitate only slightly before seeing through your bluff. Because of the surprise advantage your bluff gives you, take only 2 points damage in combat.

G-15: It won't hurt the orcs, but they will be wet and mad. Take 4 points damage in the fight that follows.

Room 6

H-1: Destroys the fire beetles inside the wall, and also the opal which was sitting on a table in the back of the chamber. Take no damage, go to next room.

H-2: You see that you are facing fire beetles, and you deduct 1 point of damage from the combat that ensues because they don't like the light.

H-3: Needed for H-11; otherwise no effect.

H-4: No effect.

H-5: Needed for H-12; otherwise no effect.

H-6: The spell works on doors, not on doorless openings. No effect.

H-11: Now you're facing a wet fire beetle who is very hungry. Take 3 points damage in the melee that follows, find an opal on a table inside the darkened area.

H-12: The fire beetles are easily distracted by the food. They rush for it, and you rush for the table in the back of the chamber, where you find an opal. Take no damage, go to next room.

H-13: You're fighting fire beetles in their element. Take 4 points of damage, or only 2 points if H-2 was also chosen. Find an opal in the back of the room.

H-14: Fire beetles are dumb, but fast. One of them actually catches up to you. Take 2 points damage as it bites from behind before you kill it.

H-15: So now you're a cleric? Anyway, fire beetles aren't smart enough to know what a holy symbol is. Take 3 points damage in melee, then find an opal on a table in their lair.

Room 9

J-1: No effect on mummies, which are neither conjured nor enchanted.

J-2: Needed for J-11; otherwise no effect.

J-3: That takes care of all the mummies and the opal, too. Take no damage, go to next room.

J-4: No effect.

J-5: Needed for J-14; otherwise no effect.

J-6:Adds to your agility, as you stay near the walls and fight it out. Deduct 2 points from any damage taken.

J-7: Needed for J-13; otherwise no effect.

J-11: You are able to grab the opal from the mummy you doused with the holy water, and you flee the rest, taking 4 points of damage.

J-12: Mummies are far from fast on their feet. You don't get the opal, but you only take 1 point damage as you waltz across the room.

J-13: The one you oiled goes up in smoke. In melee with the others, you manage to kill two of them and grab the opal before fleeing. Take 4 points damage in the fight.

J-14: Sorry, mummies only listen to this trick when it's performed by a cleric. They get in first licks while you get out your sword. You take 6 points damage and manage to grab the opal from the one wearing it.

J-15: The higher "plus" of the dagger is offset by the shortness of its blade, which allows the mummies a better chance at hitting you. Take 5 points of damage and grab the opal.

Room 10

K-1: A silly thing to do, unless you enjoy wasting spells. No effect.

K-2: Ditto.

K-3: Needed for K-11; otherwise no effect.

K-4: Needed for K-13; otherwise no effect.

K-5: You were supposed to get opals, not lock them away. Oh, well . . . go to next room.

K-11: By mixing water with a strong acid, you have found the only possible way to get injured in this room. You take 1 point damage from the small explosion that follows, and the opal is destroyed.

K-12: Nice try, but it doesn't work. You lose the opal into the acid but suffer no harm.

K-13: Congratulations! Sometimes it doesn't pay to be overly cautious. You grab the opal with no problem.

K-14: The opal dissolves, along with a little bit of your optimism.

K-15: Nothing else happens. The panel slides back across the opening and cannot be reopened.

Room 11

L-1: Good move, but not the best. No effect on damage taken.

L-2: You feel as though you don't need food or water, but the gas will still affect you. No effect on damage taken.

L-3: Suddenly the air seems as pure and fresh as **a** pine forest. You take no damage; go to next room.

L-4: You are now immune to spells of up to 4th level. However, that is meaningless here; you are still affected by the gas.

L-5: Your lungs burn, and you now know enough never to drink holy water again. No effect on damage taken.

L-11: Take 2 points damage before you run clear of the cloud after 70 feet.

L-12: Take 5 points damage before the gas disperses. Why did you do that?

L-13: You find nothing (you already looked once), but you take 3 points damage before you are forced to flee up the corridor.

Room 12

M-1: Iron golems are only hit by weapons of +3 or better, even if they're little ones — you should have taken up your dagger. You take 2 extra points of damage when you realize you must change weapons and have to take the time to do it.

M-2: Good move; you need the +3 weapon to hit the golem. Deduct 1 point damage from combat.

M-3: Needed for M-12; otherwise no effect.

M-4: No effect.

M-5: This definitely helps you evade the golem. Deduct 2 points damage from combat.

M-6: Needed for M-15; otherwise no effect.

M-7: Anyone who doesn't choose this preparation will take 1 point damage from the golem's attack of poisonous gas.

M-11: The golem is hurt but not helpless. Take 3 points damage before killing it (see M-1).

M-12: Did you expect to rust it to death? Take 4 points damage in the battle that follows.

M-13: Golems move slowly: there is only one exchange of blows, causing you 2 points damage, before you get past.

M-14: Golems aren't fast, but they're patient. Eventually you get cornered and have to make a run for it. The monster hits you for 3 points damage before you get away.

M-15: Almost the dumbest thing you could have done. Fire helps to repair damage to iron golems. You take 3 points damage while escaping from the now-strengthened golem.

M-16: Definitely the dumbest thing you could have done. The fireball has repaired all the golem's damage; it now looks and fights like new. You take 8 points damage before getting away.

Room 13

N-1: This definitely helps in a fight, but not if you're not planning to battle the monster. Deduct 3 points from damage taken, unless action N-13 or N-14 is also chosen.

N-2: Needed for N-11; otherwise no effect.

N-3: The dagger is less useful than the sword against an invisible opponent, and a +3 weapon is not needed to hit an invisible stalker. Add 1 point to damage taken.

N-4: Excellent choice. The spell keeps the invisible stalker from doing you any harm. Take no damage regardless of whatever action you chose, and go to next room.

N-5: Now you and the invisible stalker are on even terms. Deduct 2 points from damage taken.

N-6: No effect.

N-7: Needed for N-15; otherwise no effect.

N-11: Now you're facing a wet invisible stalker. The water allows you to see its shape for one round, and so you win the fight with only 2 points damage.

N-12: The invisible stalker puts up a good fight, but you win after taking 3 points damage.

N-13: Invisible stalkers are notoriously anti-social when they're on the job. Take 4 points damage in the fight that follows, because the stalker gets in the first blow.

N-14: Where are you going to hide — from something you can't even see — in a five-foot-wide corridor? Take 6 points damage in the battle you are forced to fight with the invisible stalker.

N-15: Invisible stalkers are rarely distracted by food. Take 4 points damage as you fight your way away from the creature after slipping past it.

Room 14

O-1: The light awakens a bronze dragon who was asleep atop its treasure pile. Add 3 points damage if O-11, O-13 or O-14 was chosen; otherwise no effect.

O-2: Needed for O-11 or O-14; otherwise no effect (the dragon does not wake up).

O-3: You kill the bronze dragon without taking damage, but you also destroy the opal. Go to next room.

O-4: The dragon wakes up and eyes you curiously. Add 3 points to damage taken if O-11, O-13 or O-14 is chosen; otherwise no effect.

O-5: You succeed in getting away without harm, but also without the opal.

O-6: Needed for O-13; otherwise no effect.

O-11: The creature is a bronze dragon who is lawful good and wouldn't have hurt you, but now it's mad. Take 5 points damage in the fight you started, and get the opal from the dead dragon.

O-12: The dragon will ask you, in lawful good, why you need the opal, and after you explain your plight, it will gladly give you the jewel. Take no damage, go to next room.

O-13: You succeed in tying its mouth shut, but the dragon awakens when the first blow is struck. Before the dragon dies, it gives you 4 points damage. You lose your rope and gain an opal.

O-14: It's impossible to steal something from the dragon's treasure hoard and then steal away. It attacks you from behind as you sneak off, causing 6 points damage before you get away with the opal.

O-15: The dragon is lawful good and is glad to help. It gives you the opal and wishes you luck.

Room 15

P-1: The scroll contains a curse that causes you to "accidentally" stab yourself for 1 point damage as you leave the area.

P-2: This scroll is a map that the stranger was making. Since you can really only go one direction anyway, the map is of no use to you and has no effect upon you.

P-3: No effect; he remains unconscious.

P-4: Needed for P-11 and P-12; otherwise no effect.

P-5: Okay, now he's dead. No damage and no effect, but your alignment wobbles slightly.

P-6: No gain or loss; go to next room.

P-11: The vial contains a special healing potion. You gain back 1 point of damage.

P-12: The stranger suddenly looks much better, and he is grateful. He mutters in a strange language, touches you, and heals 2 points of your damage. When you show him the opals you are carrying, he reaches into his pocket and gives you another one, then bows his head in prayer and walks back toward the entrance.

P-13: No gain or loss, no damage taken.

P-14: No gain or loss, except for a slight shift in your alignment.

P-15: Your search reveals an opal in the stranger's pocket. You take it and proceed onward.

Room 16

Q-1: Needed for Q-11; otherwise no effect.

Q-2: Needed for Q-12; otherwise no effect.

Q-3: Needed for Q-13; otherwise no effect.

Q-4: The additional light reveals the fungus to be violet-colored and covered with a sticky liquid. Among the fungi are several small shriekers. Deduct 1 point from damage taken because you are warned.

Q-5: No effect.

Q-6: No effect.

Q-11: You cross with no damage, and you are able to grab the scroll before you leave the area. It has a Slow spell written on it. (Note: The scroll is also obtained following any of the other actions.)

Q-12: A good maneuver; you get through without damage.

Q-13: The violet fungi strike out at you, and your flesh begins to rot where they hit you. Take 3 points damage before getting through. Garlic has no effect, but is ruined.

Q-14: Effectively the same as Q-13; take 3 points damage as you shove your way through the fungi.

Q-15: Going through faster would have been better. The fungus causes 4 points damage before you get clear of the area.

Room 17

R-1: Needed for R-14; otherwise no effect (the spell will work).

R-2: If R-13 is chosen, this deducts 1 point from damage taken from the demon in the right-hand area.

R-3: Prevents damage from demon (Type II) if R-13 is chosen; otherwise no effect.

R-4: Needed for R-15.

R-5: Reduces damage done by demon by 3 points if R-13 is chosen; otherwise no effect.

R-6: Needed for R-16 (the torch will stay lit).

R-7: No effect.

(Note: Anyone who survives an encounter in any one of the areas will find an opal in the box on the far side of the arena.)

R-11: When you cross, the floating creature drifts around aimlessly, ignoring you. Take no damage unless you also chose R-16 or R-18, in which case you take the listed amount of damage.

R-12: The gorgon will attack at the first opportunity. Take 6 points damage.

R-13: The Type II demon in this area will hand you 10 points damage (see R-2, R-3, R-5).

R-14: This spell will cause you to take no damage from the gas spore in the left-hand area, and will cut the damage done by the gorgon in half, to 3 points instead of 6. The demon is not affected by the spell.

R-15: This hurts only the demon in the right-hand area; deduct 2 points from damage caused by it. Add 1 point of damage if used against the gorgon, because you had to get very close to douse the creature. No effect on the gas spore.

R-16: Add 2 points to damage taken if fighting the gorgon or the demon, both of whom would have been better avoided. The torch almost bursts the gas spore, but you back off just in time and take no damage if you chose the left-hand area.

R-17: Nobody accepts your offer. Take damage as usual.

R-18: Deduct 1 point from damage taken if R-12 or R-13 was also chosen. Take 5 points damage when the gas spore bursts if R-11 was chosen.

Room 16

S-1: Not much good against the spell this wizard is casting against you for disturbing the body of his homonculous. Take 3 points damage from magic missiles immediately.

S-2: Nothing seems to happen, except that the wizard trying to attack you gets very upset.

S-3: Needed for S-12; take 3 points damage from the wizard's magic missiles.

S-4: After you take 3 points damage from the first magic missile attack, the wizard looks mad enough to start anmother spell.

S-5: Nice try, but the wizard's magic missiles don't miss. Take 3 points damage.

S-6: The wizard's magic missiles still hit you for 3 points damage, but you take 3 points less damage from any result that follows.

S-7: The wizard can easily aim a magic missile around the small body. Take 3 points damage immediately, and add 1 extra point of damage taken if any action but S-13 or S-14 is chosen.

S-11: The wizard isn't much of a fighter. He hits you for a l-point scratch and then falls. You find an opal in his pocket.

S-12: The wizard moves so slowly that you slit his

throat before he can react. Take no damage and find an opal in his pocket.

S-13: You take 1 point damage as the wizard bites you. You finally strangle him, then find an opal in his pocket.

S-14: You take a second hit from magic missiles for 4 more points damage, then the wizard laughs at you and leaves.

S-15: Take 2 points damage as you rush past and knock the wizard over. Before he can get another spell ready, you are out of sight.

Room 19

T-1: Needed for T-11.
T-2: No effect.
T-3: Deduct 1 point from damage taken.
T-4: No effect, unless it obviously is one which would destroy or isolate the skeletons.
T-5: No effect.
T-6: No effect.
T-11: Take 1 point damage in melee.
T-12: Take 2 points damage in melee.
T-13: Take no damage; go to next room.
T-14: The armor is cursed. Take 2 points damage, and if you did not also fight the skeletons, take 1 point more. An opal is in the helm. Was it worth it?

T-15: Take 3 points damage from the cursed objects in and around the body, and 1 point more if you did not also fight the skeletons. There is an opal in the helm.

T-16: The sword is cursed. Take 1 point damage and 1 more if you did not also fight the skeletons.

T-17: The hand doesn't react, but the ring is a ring of weakness. You collapse and take 1 point damage; add 3 more if you didn't also fight the skeletons.

T-18: Take 1 point damage in the exchange with the skeletons. They are only guarding the body and do not pursue you.

Room 20

U-1: No effect on the minotaur, which is an illusion.
U-2: No effect; ignored by the illusionary minotaur.
U-3: Needed for any action choice but U-14.
U-4: Any spell cast at the illusionary minotaur has no effect. Any spell cast on yourself will not help in a fight. *Wall of Stone* will protect you long enough to close the doors without taking further damage, if U-13 is chosen.
U-5: You don't see anything outside, and now you have to fight your way back into the caverns. If U-11, U-12 or U-15 was also chosen, add 2 points to any damage taken.

U-6: ignored by the illusionary minotaur.

U-11: Take 4 points damage from the illusionary minotaur and then 1 point more from the dagger of the illusionist, who attacks you from behind. The illusionist then flees, and if you're alive, you can close the doors.

U-12: You see nothing, then suddenly take 3 points damage from an illusionist's dagger in your back. The illusionist becomes visible, the minotaur disappears, and you can kill the spell-caster before closing the doors.

U-13: When you get the doors shut, the illusion of the minotaur vanishes, and you hear the cursing of an illusionist from outside the doors as you lock the opals into place. Congratulations!

U-14: Take 2 points damage from the invisible illusionist as you rush past him, then flee into the wilds to end your days as a hermit.

U-15: No one goes away, but the laughter gets louder. The minotaur disappears (you broke the illusionist's concentration), but the spell-caster hits you from behind with a dagger for 3 points damage before he flees. If you're alive, you can close the doors.

Guidelines for judges

Although the "programmed" nature of *Cavern Quest* takes much of the decision-making out of judging, it is still necessary for the adventure to be closely monitored by a referee. Each player should be given the room descriptions and lists of choices one room at a time in numerical order. If more than one player is being taken through the adventure at the same time, the results of their actions and preparations should be told to each one separately, to prevent the other player(s) from learning too much.

To begin, each player should be provided with a facsimile of the character sheet that accompanies the text. (Permission is granted to photocopy any and all parts of this adventure for the purpose of disseminating it among players.) Players should indicate their choices for preparations and actions by circling the appropriate letter-number code on the sheet. The judge should cross off, or make sure the players cross off, all equipment and spells, which are not reusable. In like fashion, a character's points of damage and opals obtained should be marked off, either by the judge or by the players under the supervision of the judge, as they accrue.

At the discretion of the judge, players may be allowed to have access to the AD&D™ Players Handbook. However, *Cavern Quest* is designed in such a way that a very basic knowledge of the rules, plus a large dose of common sense, will be enough to enable a character to make it all the way through.

Convention calendar

CHAOTICON, Oct. 17-18-D&D games, RuneQuest and more fantasy gaming will be held at the Sunnyvale Hilton Inn, Sunnyvale, Calif. Pre-registration is $10. For more information, send a self-addressed, stamped envelope to ChaotiCon, P.O. Box 485, Campbell CA 95009.

AUTUMN REVEL, Oct 17-18—Join the staff of ,TSR Hobbies, Inc., for role-playing, miniatures, an auction, food and goodness knows what else! Admission to the American Legion Hall, 735 Henry St., Lake Geneva, Wis., is just $3 for the weekend; $2 daily. For more information, contact: Autumn Revel, P.O. Box 756, Lake Geneva, Wis., 53147. (414) 248-8050.

VOLCON II, Oct. 30-Nov. 1—The second Yakima Valley Games Convention, featuring science-fiction and fantasy gaming and science-related personal hobbies. More information can be obtained from VolCon II coordinator Kenneth Peterson, 3605 Tieton Drive, Yakima WA 98902, phone (509) 575-2442 (office) or *(509) 452-8838* (home).

ARMAGEDDON '81, Nov. 6-8—To be held at the University of Houston Central Campus. Events will include competitions in the AD&D game, *Squad Leader, Samurai, Air Force/Dauntless* and other games. Admission is $5, plus $1 for entry in the AD&D tournament. More information is available from richard D. McLeod, Chairperson, Armageddon '81, Program Council, University of Houston Central Campus, University Center N-23, Houston TX 77004, phone (713) 749-1435.

WARGAMERS WEEKEND, Nov. 6-8-—The DAV Hall in Newburyport, Mass. will be the scene for D&D games and miniatures, including World War II, Civil War, Seven Years War, Napoleonics, Medievals and Renaissance periods. For more information write: Newburyport Wargarners Association, c/o The Toy Soldier, 20 Unicorn St., Newburyport, Mass., 01950.

ALPHACON III, Nov. 14-15—Ascience-fiction and gaming convention, to be held at the Ramada Inn, Ithaca, New York. Alphacon will feature a film program, displays, computers, and tournament gaming in Dungeons and Dragons, Diplomacy, and other games. The proposed Guest of Honor is Lester Del Rey, and the proposed Fan Guest Honor is Jay Kay Klein. Convention membership is $6 in advance, and $9 at the door. Dealer tables are $20 each and include one membership. Send checks or write for more information: Alphacon III, c/o Bill Freebairn, 310 N. Sunset Drive, Ithaca NY 14850.

RICON '81, Nov. 14-15-Rhode Island's first fantasy role-playing convention is set for the Howard Johnson's in Warwick. To preregister send $8 to RICON '81, P.O. Box 171, Lincoln, R.I., *02865.*

CONTRADICTION, Nov. 20-22—A science-fiction convention to be held at the Buffalo Marriott Inn, Amherst, N.Y. Registration fee is $8 until Oct. 31. For more information, contact Linda Michaels, 27 Argosy Street, Amherst NY 14226.

GEN CON® SOUTH, Feb. 5-7, 1982-The Cowford Dragoons and TSR Hobbies, Inc., again sponsor this wintertime retreat to Florida at the Jacksonville Beaches Convention Center. For more information write GEN CON® SOUTH, P.0 Box 16371, Jacksonville, Fla., 32216.

I am darkness,
doom and chaos.
Old as the world,
I stink of the
undeniable forces
of the universe:
death and decay.





One hundred leagues long
and twice as wide, no man may
tread within my confines and
survive. I am the Belameephus
Swamp: a morass of a million
living deaths, a bog of unending
despair. I slither and suck and
pounce and pound, eternal,
irresistible. My secrets are
uncipherable, my treasures
unstealable. I stand alone
in my multitude.

"Abomination"



Fiction
by D. Aaron Achen

A man flees into my grasp, tired and ragged, a child in his arms. A troop of horsemen rides to my edges, marks his entry, turns and leaves. The soldiers —they know me.

The man struggles atop a mound and collapses, trembling, exhausted. I uncoil from a nearby tree. I sway slightly, observing him. I slowly slither around and down, the moist bark smooth beneath my scales. I enter the murky water, all but invisible; my length reappears unnoticed on the intruder's isolated refuge.

Below bushes, over leaves, I approach unheard and unseen, stopping once, twice, three times to taste the air with my darting tongue. I strike, fangs finding flesh just below the ear, biting deep, injecting swift poison. He spasms and writhes, lunges up and flops down, face in the water. His fall splatters mud on the child, who cries loudly. It is a satisfying Sound. . .

A dwarf, bold with arms and armor, greedy with rumors of riches, rows cautiously down one of the rivers that enters but never leaves me. Damp under his heavy mail is an aged parchment said to be a map.

I fly over him, a black heron, with a squawk that' startles and embarrasses this brute, though no *person* sees his nervousness. I swim under him, a damnago fish, with razor-sharp teeth arid a consuming hunger. I bar his path, a tumble of dead and broken trees, cemented with mud and sticks. I wedge his craft fast against the blockage. I am a rock he curses but cannot budge.

The hero of the dwarven realm pulls out his war axe and tries chopping the boat free. Failing, he abandons it, then tests one of my limbs before crawling out upon it. He is careful not to slip into the water; he respects me a little, at least.

His axe falls again' and again, slowly making a passage for himself, he thinks, even if he cannot get his boat free. I crawl up the back of one of his heavy boots. My eight legs find a grip easily. He is twenty times my height, so the climb is tiring; I have to stop and rest halfway up. The heavy armor that protects him from most attacks also keeps him from feeling my presence. Finally, I reach my goal and kiss him on the cheek. He crushes me with a gauntleted hand and I die; but so does he. 'He is almost six bow-shots into my confines,

A mighty baron orders me conquered by a road. But I have many sets of teeth, great and small — and many venoms. The workers halt ten steps past my border; the baron himself journeys to oversee the project. No mere swamp will stop him, he thinks.

But I have a way to sweep through his camp, killing and unkillable, a plague for which there is no cure. All of the interlopers die moaning and writhing except the baron, who (wisely, to his credit) takes his own life rather than risk contaminating others. I would have let him escape, if he had wanted to. . .

A man glides in a canoe over my waters. Fair of hair, pale of complexion, he resembles an elf, but is larger. Naught about him reveals his goal, but his look is that of a traveler — one who has come far with still far to go.

No being who has invaded me and died has worn clothes like these: seamless leather that covers the entire body, including the neck. Two daggers, a mace, and a heavy, sealed pouch swing under a hooded cloak of forest green that renders him invisible from more than fifty paces away. His boat holds more: a leather pack full of food, a bow, a quiver of arrows, and a sword wrapped in oilcloths that is as long as he is tall.

I drift slowly, coming up behind him. A log?No... but, he is not fooled. A great jawed engine of death, I am almost upon him when he spins around, snatches up his bow and an arrow and shoots me in the eye. My mighty jaws go stack, my crocodile-form becomes still in the water as he paddles along.

A bird drops out of the ashen sky and lands on his shoulder. It speaks into his ear and again takes wing. The master puts into shore and portages to an adjacent channel. Downstream, I spin harmlessly, a whirlpool lying in his initial path.

Twice more before the sun sinks I try to end this mortal's existence. Twice more I fail. Once, as a tick, I fall from the trees onto his head; once, as an adder, I steal into his boat. Both times he kills me before my task is done. How does he see all movement, hear all sounds, smell all scents?

He paddles late into the night, and I wait with the patience of the infinite. Finally, as I know he must, he stops by the bank and sleeps, defenseless as he sits in his canoe.

I slide out of the water, silent clawed footprints followed by the groove my tail cuts in the muck. Two cubits long, as thick as my prey's upper arm, scum-grey with black splotches, my poison bite causes a slow, excruciatingly painful death. Over the front of his boat and across his provisions I crawl. His eyes blink open — and he impales me with a dagger. Before the pain courses through my being, I observe him; he observes me. The pain envelops me, and I have learned that although his body sleeps, his mind does not.

I sink his boat that morning, violating its bottom. Jagged rocks am I, my lair rippleless water. He struggles and saves the sword, the bow, the missiles, and his body — but not the food — before the boat vanishes. I am closer to victory now — he has swallowed my polluted waters. Can his doom be much longer in coming?

Shortly, waves of fever and chill rack his body and he fails to his knees. I rip and tear from inside, a disease flowing through his veins. Before I can end him, though, he opens his sealed pouch, and swallows a small amount of powder from within it, speaking strange words of power while subtly gesturing with his hands. I am sent from him, purged by a power previously unknown to me.

Rebuffed again, I study him, watching carefully with a dozen pairs of eyes. I inhale his scent with a score of lungs as he listens with ears sharper than any man's. What is this half-map, half-elf? He cures himself of disease as only the most pious can, yet he wields weapons that such beings abhor.

The next dawn he sings to the sun, and the song strikes chords deep within me. He pushes further on — sometimes on foot, sometimes floating on a piece of loose log. He finds food as he goes and ignores even the most appealing of the poisonous plants and fruits I place in his path. 'He does not drink my water; twice now he has created his own, summoning it forth from out of nothingness, then again singing his strange songs to the dawn. What is his purpose? What is his goal?

Now I am curious. I decide to wait and watch for answers to my questions. Five times I let the sun cross the sky before again I bring my power down upon this creature.

Now he has come to the place where I grow tall enough to scrape the sky; where no light from the day reaches the ground and no -rivers flow. Here my ground is always wet, and here I dress in a perpetual fog. Here I stalk rather than swim. Here he is deeper into me than anyone has been before.

I decide to test his prowess as a warrior. My three-toed feet sink to the ankles in mud as I charge out of the mists at his puny form. Twice his height and wearing thick scales of murky green, I make no pretense of stealth. I roar and flex my man-sized jaws. He hurls a dagger into one of my short, clawed arms and pulls the slip knot that releases the two-handed sword from his back. I slash at him with my good arm and bite at his head. My claw catches him on the chest, tearing his leather armor open and ripping the flesh beneath. He slips under my thrust and cleaves through my shoulder with the sword. I retreat a step, bellowing with pain. Then I charge again, trying to trample the little man with the big sword. Unsteady on my-feet, I lunge and miss, and he chops my tail off. My balance

thus destroyed, I fall, and so it ends.

The man again opens his pouch and removes a few small leaves. He rubs them over his wounds, chanting — and the wounds disappear. He moves on.

Yellow, orange, red, yellow, orange, red, I'm striped with bright colors. I curl and twist, coming at him from all directions; a dozen deadly serpents. Before he can kill all of me, I will have bitten him at least once, and he will die. He draws no weapons, but chants a melodious hum, and disappears!

This night is moonless, cloud-covered, and dark as the heart of evil. I glide silently on leathery wings. He cannot see me and I cannot see him, but I know where he is. In the dark I will be upon him as a swarm of vampire bats before he can flee or fight.

He does see me, though, with the night vision of a true elf. Before I can get to him, descend upon him and drink his blood, he is again gone. No eyes I look with, no ears I listen with can detect him. Where has he gone?

Burrow, dig, eat, dig, dig, dig... I have found him again. I am a maggot grub, and the elf/man has roots. I start to gnaw on him; but before I can do harm he transforms himself, from the shrub-form that eluded the bats, back into a man.

I gather a large portion of my power, my *self,* together, and rage with the winds of a howling storm. Now I know what he seeks: He heads for my heart, the very center of my being! He is close, but he will not arrive. There will be no hiding this time, no surviving the fight. He will be finished and I will remain as always': unchanged, eternal, immortal.

I am huge hulking monsters fifty times the invader's size. I am swift, fanged beasts with warm fur and sharp claws. I am deadly reptiles of all dimensions.

I charge him singularly first. I am an armor-plated behemoth with horns like lances. I will draw him into combat; when he sees he is surrounded it will be too late.

He sidesteps my charge and lashes out with his sword — and it shatters against my impervious flank. I turn, and all my selves join the attack. But suddenly, the invader drops everything but his pouch, and before the fatal onslaught reaches him, he becomes an eagle and flaps slowly away. I had not suspected this man to change into other animal-forms, just as I can do. He must be nearly as powerful as myself.

I summon all manner of flying creatures to impede the eagle/man, but none can arrive in time. It is a short journey, by air, to my heart. And I know, just as he must know, that I cannot attack him there without also attacking myself.

He lands at the very middle of me and again becomes a man, unarmed and naked. He opens his pouch. With respect and ceremony, he pulls out four seeds and plants them in my fertile soil. He sings a song of love and hate, life and death, glory and despair, power and weakness.

I begin to grow. I am four trees such as I've never been before. The man continues his song, and my new trees grow higher until they overreach all previous growths. They spread new seeds upon the wind, and they too will grow.

The man again pulls seeds from his bag — this time a handful — and spreads them upon the ground. He sings — and healthy, vibrant, colorful, enchanting flowers erupt. Lastly, he draws forth four white berries, which he plants at the bases of my mightiest manifestations. Vines shoot forth, wrap around my bulk, and bloom with more berries and green leaves.

"Greetings, great bog of the south. I bring you the gift of peace from the druids of the lost north. Live now for life and not hate. You are free to have good with your evil, beauty with your deformity, and calm with your violence."

I feel tears welling up in my soul as he changes shape once more, taking the form of a bear, and ambles off in the sweet rain.

Silverdawn*

*by Entertainment Concepts

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Divinity

(From page 9)

General notes

A look at the preceding table will show that the gods are roughly balanced both by sex and magnitude representing each alignment. Sacred laws, rituals, and the nature of servants have been (purposely) omitted. The god Tempus (important in an AD&D world, for obvious reasons) is greatly detailed in the descriptions which follow, as an example of what such a deity should be, but most other deities are not, for a number of reasons. First, gods should make few if any direct appearances in play, preferring to work through their servants. The DM must create such servants, for at present few divine beings have servants clearly defined in the AD&D system, beyond the demon princes, archdevils, Blibdoolpoolp and Lolth in the D (and Q) modules, and Hepaestus in DDG.

Other reasons are more practical: DRAGON magazine has limited space, and players in the Forgotten Realms will read these pages and might learn far too much to permit continued good play (refer to "Keeping the Players in the Dark" in DRAGON #49). Moreover, many DMs are sure to prefer other names and powers for their deities, and Len Lakofka has already provided a method for outlining deities in TD #36. More of the nature of each god is given below. The specific details of worship and organized priesthoods must be tailored to each campaign, considering its past history and political balance of power, and thus fall again to the individual DM.

Deity descriptions

AURIL This demigoddess is connected to Talos. Her personal powers include *Frost Fingers* (see the Frost in the Bestiary, DRAGON #33), a double-strength *Ice Storm, Otiluke's Freezing Sphere,* and an icy breath (Cone of Cold) that kills plants on contact, and has the effect of a successful *Crystal Brittle* spell on all metal it touches.

AZUTH This most powerful of mages is merely a renamed Aarth (DDG, p. 97).

BANE The "big baddie," Lord Bane is never seen, although there are tales of a freezing black-taloned hand and eyes of blazing fire, and can be considered as roughly equivalent to Druaga (DDG, p. 23). He does not, however, rule the archdevils (see Note #4).

BESHABA The Maid of Misfortune appears as a beautiful white-haired face, laughing hysterically. Ill fortune (-6 on saving throws for 1-4 days) falls on those who behold her. Often, sure fire plans go awry, stout weapons or walls suddenly give way, and freak accidents occur to man and beast where Beshaba has been.

BHAAL Bhaal strikes unerringly, and his dagger causes the area wounded to wither (becomes useless, 4-12 points of damage; head will only be affected after rest of body). He rarely appears to worshippers or others, but is depicted by priests as a bloody, mutilated corpse with a feral face and silent movements. It is said that every murder done strengthens Bhaal. Myrkul is lord of the dead; Bhaal is lord of death itself, the act of killing.

CHAUNTEA The goddess of agriculture is a rewritten Demeter (DDG, p. 68); she has no *shape change* ability, and lessened offensive powers.

DENEIR Connected to Oghma, this god is popularly depicted as an old, balding sage with a flaming white beard. *Kuroth's Quill* (DMG, p. 159) is said to be of his manufacture, and the priests of Deneir even ascribe most of the magical tomes or books to him.

ELDATH Eldath has the powers of Sympathy, Empathy, Sleep, *Silence 15' Radius,* and other enchantment/charm spells. Connected to Silvanus, Eldath is the supreme pacifist. She guards all druids' groves, and when she is present in any grove, that place becomes a *Sanctuary* where no blows land and no one feels anger. The famous elven war-hero, Telvar, is said to have camped in such a grove and never taken up arms again afterward.

GOND Gond is Hephaestus (DDG, p. 70) renamed. He is an inventor and artisan, as well as a smith.

HELM Helm is always vigilant, watchful. He is never surprised, and anticipates most events by intelligence and observation. He can never be borne off his feet, rarely can he be tricked, and he will never betray or neglect that which he guards. In short, he is the ideal of guardians, and is worshipped so that some of his qualities will come to, or be borne out in, the worshipper.

ILMATER This god appears as a broken man, with smashed hands which he constantly uses. He is the willing sufferer, similar to Issek of the Jug (DDG, p. 100). He shares the latter's power to manifest himself in creatures being tortured, but only if such creatures are of good alignment and have not done anything to deserve such treatment.

LATHANDER Offerings are often made to Lathander by those who worship other deities upon the occasion of a new beginning, the formation of a fellowship or alliance, and similar happenings. Lathander appears as a rosy radiance or mist, usually on a hauntingly beautiful morning.

LEIRA Leira is demigoddess of deception and illusion — natural (rather than man-made) and magical (including manmade). Her name is pronounced *"Lair-a,"* whereas Lliira (see below) is pronounced *"Leer-a,"* with a trill on the "ee" sound. Leira's true appearance is unknown; her priests worship at horned altars whose upswept arms frame nothing but air. Leira can be anything, anywhere, that is not what it seems. Few worship Leira outside the ranks of illusionists, since few other types of characters see profit in misunderstanding and deception — but many pay her homage to ward her off or placate her before important decisions and judgements are made. She is seen as neutral rather than evil because she represents the caprices of nature and not deliberate deceit (that is the province of Mask).

LLIIRA This goddess is allied to Milil and Sune, and is invoked and offered to at all joyous occasions. She is usually depicted as a young, dancing, sensuous lady, laughing and carefree. She cannot abide violence and ill feeling, and a sword bared (save in solemn ceremony) any place is said to be enough to drive her, or her favor, away.

LOVIATAR Taken straight from DDG, p. 60.

MALAR Related to Silvanus and the other "nature" gods, Malar is said to be black, covered with wet, dripping blood, and having the fangs and clawed forelimbs of a great cat. Hunters (both for game and in sport) make offerings to him before setting forth in the chase, and he is said to manifest himself in berserkers, enraged beasts, and in that type of frenzied human killer that men deem "mad." Bhaal is overlord to those who view killing as an art to be coldly perfected; Malar is the patron of those who exult in it endlessly, sensually; adventurers rather than perfectionists.

MASK The Lord of Shadows, sometimes called "The Thieves' God," is a rewritten Hermes (DDG, p. 71) stripped of justice and caduceus.

MIELIKKI Allied to Silvanus, the goddess of all rangers is taken straight from DDG, p. 60.

MILIL Milil (connected to Oghma and Sune) is held in special esteem by bards. He is seen as a young, charismatic man with beautiful features and voice, but is usually manifested as a haunting music (particularly in clearings in the depths of a wood), or a radiance about some human bard or raconteur in the throes of inspiration. (I have given him the "great legend" power of Bragi, DDG, p. 115.)

MYRKUL This god usually appears as a cloaked, animated corpse — skeletal at its head, and changing slowly towards its feet, which are gangrenous, rotting flesh. Myrkul is said to have a cold, malignant intelligence and to speak in a high whisper. His supernatural servants are known as "Deaths" (such as that which appears as part of the *Deck of Many Things,* DMG, p. 143). He can animate and command the dead, but has no power over undead above the level of zombies and skeletons. He is said to live in a Castle of Bone located in a Moonless Land of Always Night (Hades).

MYSTRA The goddess of magic is a manifestation of the Cosmic Balance (see foregoing text) which appears to right great inequalities or goings-awry in the magical balance of things. She appears as a source of light (like a prismatic will-o'-the-wisp to ethereal and astral view, some say) which uses all spells at maximum level, one defensive spell per round and one offensive spell per round (only one spell total per round if the spell used is *Wish, Time Stop, Gate,* or *Alter Reality).* Mystra is constantly *Shape Changing* as far as an observer on any Prime Material plane is concerned. She is said to have given the first teachings that unlocked the forces termed "magic" to the races of the Prime Material plane (and, some say, has forever after regretted the deed). Mystra was made lawful neutral on the premise that magic is inherently neutral, and exhibits internal order and laws. Many mages believe that Mystra determines success in the creation of new spells, potions, and magic items. .

OGHMA Straight from DDG, p. 29.

SELUNE Revered by witches (a few may worship her) and by all who navigate or must work at night, Selune is continually either growing to full glory or dying. Selune is linked to Mystra; children born under a full moon often exhibit magical ability. Lycanthropes who enjoy their condition (rare though they may be) usually come to worship Selune, for she governs their powers. Selune has been said to aid devout worshippers of her Mystery of the Night by sending aid to those lost by trails of "moondust" (small motes of light similar to *Dancing Lights* or tiny will-o'-the-wisps that produce moonlight where none would otherwise be, to give sight to someone engaged in a delicate task,-guide the way through treacherous ground or back to a known trail, and the like). The "night-stalk," or solitary moonlit walk, is the occasion and ritual of worship to, and *Commune* with, Selune. Clerics of Selune seek and prize "drops fallen from the moon," the offerings of the goddess, for with this precious substance they can make many potions and unguents.

SHAR This goddess is said to be darkly beautiful. She is often worshipped by those made bitter by the loss of a loved one; in her dark embrace all forget, and although they forever feel loss, they become used to such pain until they consider it the usual and natural state of existence. Shar battles continually with Selune, slaying her often (i.e., every new moon), and is worshipped (or paid lip service by) all surface-dwelling beings who dislike light. Those who make or take disguises worship Leira, but those who seek only to hide or bury something pay homage to Shar.

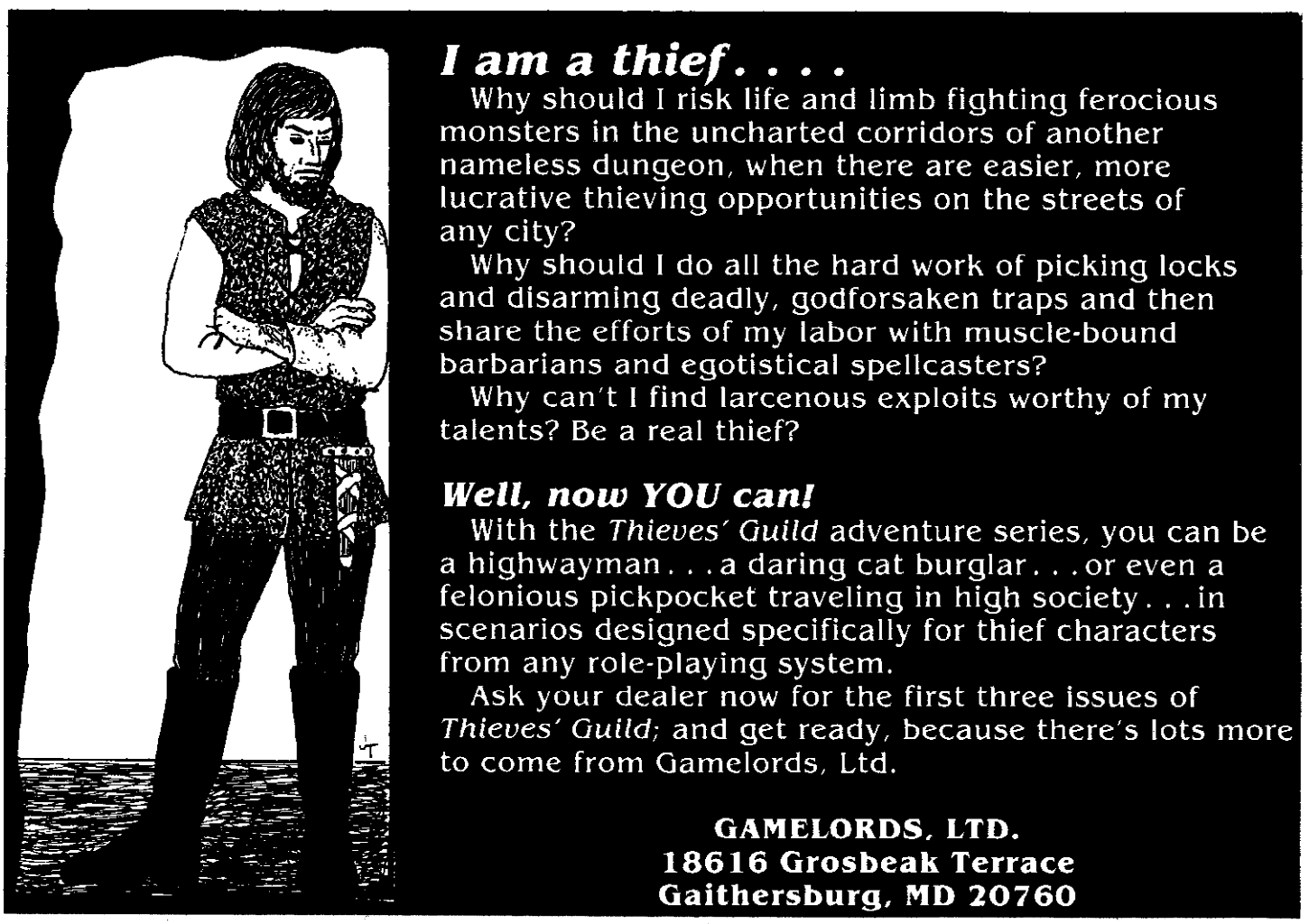
SILVANUS Straight from DDG, p. 30.

SUNE Aphrodite (DDG, p. 64) renamed; the ultimate in charisma.

TALONA Kiputytto (DDG, p. 59) renamed.

TALOS A storm god commanding powers of rain, gale, lightning, and earthquake. All such deities in DDG seemed too powerful, so I combined from them the features I desired.

TEMPUS The Lord of Battles is a chaotic neutral god worshipped by warriors of all alignments and causes. He sometimes appears at great battles and important combats, riding only one of his horses to show the side he appears to whether they have his favor or not. On rare occasions he has appeared to individuals in a position to cause great strife. His symbol is a blazing sword on a blood-red field; he appears as a 12-foot-tall man in battered armor, face always hidden by his war helm. He is always bleeding from open wounds, and bears a great battleaxe or black sword notched and stained from battle use. He rides while standing astride his two horses,



Veiros (Victory), a white mare bloodied from many wounds, and Deiros (Defeat), a black stallion similarly wounded.

The blood of Tempus burns those mortals it touches, but those who ingest even a drop of the blood of his mounts gain +2 to strength (17 becomes 18/00, 18/anything becomes 19, except 18/00, which becomes 20) for 2-8 turns. Tempus has never been seen dismounted, but his horses sometimes appear riderless, usually only one at a time.

Great warriors are sometimes *levitated* onto the back of Deiros at the time of their death and borne away. Some (notably those of lawful good alignment) say that Deiros changes to Veiros as he rises up and vanishes, but others scoff at this notion. Tempus does not appear to command any spectral warriors, but some ancient legends speak of Invisible Foes who battled and struck down some of those not in favor with Tempus as the Lord of Battles passed. (Wherefore his less common nickname, "Foehammer.")

Tempus is a wargod deliberately made mysterious. The DM can make him powerful if the campaign demands it, but most wargods are too powerful (Odin in DDG, for example); they carry a small arsenal of never-missing, heavy-damage weapons.

Tempus is AC -6, has 366 HP, attacks 4 times per round for 2-16 points of damage per attack (at up to 4 separate targets), and acts as a 25th-level fighter. He is immune to will force attacks, mental control and deception of all sorts. Tempus has strength of 24 (+6 to hit, +12 on damage, 100% bend bars/lift gates), and a dexterity of 18 (AC 2 without bonus). All this still makes him lowly in comparison to some war deities encountered in play and in print. Further details are up to the DM, but it is suggested that the Wargod's weapons not be made more powerful than +1, perhaps constructed of silver, and having no special abilities.

Those who worship Tempus usually do so by praying over the weapon they most often fight with. If a new weapon comes into their possession before a battle — particularly in the form of hard-won booty — it is taken as a sign of good favor, and this weapon is the one used in worship. Some other weapon is used to spill a few drops of the worshipper's blood at the closing of the prayer (to avoid having to give too much more later!). The worshipper's own weapons should never be used to spill this blood, or they might work against him in battle.

Clerics of Tempus wear battered armor which they smear and sprinkle with fresh blood before each ceremony. This blood is usually that of animals, but it must contain some drops of their own blod, and the two types must be well mixed. Such clergymen collect and venerate the weapons of famous and respected warriors, even if these are broken or have deteriorated, for they retain something of the battle lust and energy associated with the deeds they participated in. (Fantasy readers will remember Dunsany's *Sword of Welleran* and Carter's *Zingazar.)* Devout worshippers cast a finely made weapon, newly bought or captured in battle, into a wooded place, believing that Tempus finds favor in this, and that by his power such a weapon will find its way to their hand in a time of great peril when they sorely need it.

Warriors may rent or purchase weapons blessed by the priests from any temple dedicated to the Lord of Battles (in return for much gold), and it is a mark of devotion to return such a weapon to the temple after it has served well, with a captured weapon accompanying it.

Clerics praying to Tempus for spells may see visions of the god himself, or of his mounts, or of a famous, now-dead warrior, and these are believed to indicate whether they are in good favor with the god at the time. Lay worshippers usually see one of the two horses, or themselves, naked and with a wound dripping blood in their side. If the blood is red and flows swiftly, Tempus is pleased; if it is black and sluggish, or the wound festers, he is not. Tempus appears to have no other servants, and only the images of dead warriors in visions ever speak his will to mortals.

When not in armor, priests of Tempus wear helms (or at the least, metal skullcaps), though they are careful never to cover their faces, and robes. The coloration of these robes differs from place to place and rank to rank, but the color of fresh blood is always a part of any such robe.

Some of the fanatical, wandering fighting priests of Tempus never remove all of their armor at any time, but in the temples of the cities armor is rarely seen until worship before armies leave, or a siege begins. Some clergy of high rank wear massive spiked gauntlets; a blow from one of these does 2-4 points of damage.

TORM Torm may possibly be replaced by St. Cuthbert when details of the saint are available. Torm was the most faithful of warriors, renowned for obeying all the commands of his king regardless of personal danger. He remains a great fighter, serving as the warm of Tyr.

TYCHE Lady Luck is fickle, and not great in power; she helps those who help themselves. Her powers are drawn from those of Tyche (DDG, p. 74) and Bes (DDG, p. 51); she has all of Tyche's powers but that of the *blue stone,* and only one of Bes's powers: She always makes her saving throw. Her clerics often find her favor (a saving throw granted, or a +2 bonus to saving throws lasting 4-16 rounds) bestowed upon them in times of great need. Skill and innovation are rewarded by her with good luck, wherefore many adventurers pay her homage.

TYR From DDG, p. 123, rewritten to remove the war aspect from his portfolio, although the belief in justice through (benevolent) force, or at least armed vigilance, is the reason for Tyr's existence.

UMBERLEE This goddess contests the fate of ships at sea eternally with Selune (Note: In my world, far more currents hamper coastal shipping than aid it.). She commands the wind (which she can whip into a gale that does 5-50 points of damage per round, for 2-8 rounds, 4 times per day) over the open sea, but prefers to use waves as her weapons, striking opponents within 60 feet with a wave doing 4-16 points of damage (unprotected targets must save vs. death magic or begin to drown) once per round. She is rarely seen, preferring to set currents and winds in motion from afar, or send forth great sharks to engulf swimmers or shipwrecked sailors.

THE ELEMENTAL LORDS

Moorcock's Elemental gods from DDG (Grome, Kakatal, Misha, and Straasha) may later be replaced in my universe by "official" AD&D beings as these are published; hence, they are usually referred to by their nicknames. Although in play I have tried to keep their powers hazy, their characteristics are taken straight from DDG.

CULTS OF THE BEAST

These are worshipped by intelligent animals (and some individuals of the character races) in the Forgotten Realms. It is recommended that player-character clerics not be allowed to worship any of these gods. All are from DDG without modification, except as follows: Sneel is Leiber's "Rat God" (DDG, p. 102), and Repra is "Apep" (DDG, p. 50). Besparr, Hlyyaak, and the two "Supreme Beasts," Aslan and Lurue (sometimes called Silverymoon) are my own inventions. The last two are the Lion and Unicorn of nursery-rhyme fame. Details of Aslan can be gleaned from C.S. Lewis' Narnia series, and those of the unicorn can be found in Elizabeth Goudge's *The Little White Horse.* The Knights of the Unicorn (who worship Lurue) are a romantic, whimsical group of high-born adventurers who are based in several large cities.

The collective title "Cults of the Beast" arises out of the ancient belief that all such doctrines are merely splinters of an old, decadent and forbidden religion which rejoiced in a return to the bestial (evil) side of man's nature, worshipping "The Beast." The belief is more instinctive than remembered now, but the name has stuck.

Although Lolth is presented in DDG under "Nonhumans' Deities," I have listed her also among the Cults of the Beast,

for in the Realms she is considered so. Lolth and her worship is known — though it is very rare — and the Drow are not, except in legend.

Alliances among the gods

There are many obvious connections between gods through portfolios and alignment. Alliances and connections that in practice do indeed occur in the Forgotten Realms are mentioned below.

Mielikki and Eldath serve Silvanus, and their priests (if such individuals value their deity's favor above mortal feelings and conflicts) work together to further common goals.

Torm and Ilmater serve Tyr, and worshippers and priests do the will of this Triad willingly. In certain situationsTorm and Helm will work together.

Oghma is served by Gond on one hand, and by Milil and Deneir on the other. Milil often works directly with Lliira.

Talos is served by Auril, Umberlee, and Malar. All four are known collectively as "The Gods of Fury."

Chauntea and Lathander work together, and often do so in alliance with Silvanus and his gods (see above) against The Gods of Fury.

Lliira and Selune serve Sune.

Azuth serves Mystra. Mystra and Selune have a mysterious connection (see Selune), and Mystra often works with Oghma and his gods.

Loviatar, Talona, and Malar serve Bane through Bhaal (although Loviatar and Talona are rivals). Bhaal and Myrkul have an unbreakable, symbiotic alliance. Shar is allied with Myrkul. All of the beings listed in this paragraph are collectively known as "The Dark Gods."

Worshippers by class/profession

Note: The Players Handbook says druids are the only true neutrals, and shows no "N" alignment for other classes. But elsewhere (such as the Rogues Gallery) in the AD&D universe, neutral (non-druid) cleric characters are found. If the DM includes these characters in a campaign, some other combinations of devotion will be possible.

The following table shows usual deity/character relationships. Particular individuals may not follow these guidelines (such as player characters, and those characters mentioned earlier who pay lip service to one deity and serve another, or serve more than one deity). Bear in mind that characters of all classes except clerics may be atheists; some classes — particularly magic users and illusionists, and perhaps thieves — may actually be prone to atheism.

DEITY/CHARACTER RELATIONSHIPS

Class/profession	Align.	Deities
Fighter	LE	Tempus, Bane
(all warriors)	CE	Tempus, Malar, Talos
	NE	Tempus
	LN	Tempus
	CN	Tempus
	NG	Tempus
	CG	Tempus, Tyche
	LG	Tempus, Tyr, Torm
Paladin	LG	Tyr
Magic-User	LE	Mystra, Azuth, Loviatar, Bane
	CE	Mystra, Azuth, Talona, Talos Beshaba, Umberlee[13]
	NE	Mystra, Azuth, Mask, Myrkul, Auril[14]
	LN	Mystra, Azuth
	CN	Mystra, Azuth, (Kakatal)[15]
	NG	Mystra, Azuth, Deneir
	CG	Mystra, Azuth, Sune, Tyche
	LG	Mystra, Azuth, Tyr
Illusionist	LE	Leira, Bane
	CE	Leira, Beshaba
	NE	Leira
	LN	Leira
	CN	Leira, (Kakatal)
	NG	Leira, Deneir
	CG	Leira, Sune, Selune, Tyche
	LG	Leira, Tyr
Assassin	LE	Bhaal, Loviatar, Bane
	CE	Bhaal, Talona, Beshaba, Tales, Malar
	NE	Bhaal, Myrkul, Mask
Thief	LE	Mask, Bane, (placate Selune)
	CE	Mask, Talos, Beshaba, (placate Selune)
	NE	Mask, Myrkul, Auril, Shar
	LN	Helm
	CN	Tempus, Leira, (Kakatal)
	NG	Lathander, Deneir, Milil, Mielikki, Chauntea
	CG	Sune, Tyche, Selune, Lliira
	LG	Tyr, Ilmater, Tot-m
Ranger	LG,CG,NG	Mielikki
Bard	NE,LN, CN,CG	Oghma, Milil, Lliira
Druid	N	Silvanus, Eldath, (Misha, Straasha, Grome)
Monk	LE	Bane, Loviatar
	LN	Ilmater, Tyr, Torm
	LG	Helm
Cleric	LE	Loviatar, Bane, Bhaal
	CE	Talona, Talos, Malar, Beshaba, Umberlee
	NE	Mask, Myrkul, Auril, Shar
	LN	Helm
	CN	Tempus, Leira, (Kakatal)
	NG	Lathander, Denier, Milil, Mielikki, Chauntea
	CG	Sune, Tyche, Selune, Lliira
	LG	Tyr, Ilmater, Torm
(Leech, Surgeon, Midwife)		Lathander, placate Myrkul
(Poet, Artist, Scribe)		Sune, Deneir, Milil, Lathander
(Sage)		Oghma, Deneir, Milil, Gond, (and perhaps Mystra, Selune, Tyr or another deity depending upon a sage's specialty)
(Guard)		Helm (guards of LG alignment will also worship Torm and Ilmater)
Witch[16]		(See footnote # 16)
(Astrologer)		Selune
(Artisan, Smith)		Gond, Oghma
(Alchemist)		Oghma, Gond (Talna if concocting poisons, Myrkul if concocting otherwise harmful substances)
(Farmer)		Chauntea (placate Talos), Lathander
(Sailor)		Tyche, Selune, (placate Straasha, Misha, Talos, Umberlee)
(Torturer)		Loviatar

(Footnotes appear on following page)

Notes

1 Clerics failing to act in an appropriate manner will of course fail to advance in levels. Refer to p. 9 of the DDG for a discussion of the cleric's role.

2 Regardless of one's own religious beliefs, AD&D postulates a pantheistic universe in which there is ongoing conflict between divine beings through their worshippers.

3 For examples of how a pantheon, intentionally or not, reflects a definite world-view, consider: should a wargod, for instance, be CN or CE? Should a god of deception be predominantly neutral or evil in alignment? Is justice equated with good as well as law? The beliefs expressed do not matter as much as the necessity for them to be consistent.

4 If one does, who then rules Hell — Set or Asmodeus? Which of the ruling gods of the various mythos is most powerful? Indeed, in any case of overlapping portfolios, such as two gods of love or of nature, who takes precedence? Note: to avoid a god/arch-devil conflict in the Nine Hells (see DDG, pps. 105 and 129), I used the differing degrees of alignment to shift my LE gods to other planes.

5 Paul Kocher, *A Reader's Guide to The Silmarillion* (Boston, Houghton Mifflin, 1980), p. 4.

6 Ibid, p. 6.

7 SF readers may here recall Larry Niven and Jerry Pournelle's excellent novel Inferno, wherein Benito Mussolini could only leave Hell because the narrator offered to take his place.

8 Parallel or alternate versions of the Prime Material will be considered to exist; this allows use of modern or futuristic adventure settings, GIANTS IN THE EARTH characters, and other campaigns or even settings for other games. For contact, one can use magic items and artifacts (see DMG) or gates (see DRAGON #37).

9 Parallel versions of the Prime Material might possibly be ruled by deities; this decision is simply a case of leaving "elbow room" for later campaign developments. Note that gods may dwell on the Prime Material Plane without ruling it (cf. Cults of the Beast).

10 Each deity is considered to have worshippers because the deity has a sphere of influence (or "portfolio") representing an important concept (be it natural force or phenomenon, or ideal, emotion, skill, or interest of the worshipping creatures).

11 This points out the chief drawback to the one-god-for-each-alignment pantheon common to many AD&D campaigns. Once the players learn the rules set by the various deities (or their temples), they know too much about many classes and intelligent monsters upon immediate contact — so that play balance shifts markedly. "All orcs are forbidden to fleeble, eh? Well, in that case, we'll..."

12 Remember that the actual pantheon I present here is not of primary importance — the structure and reasons for modifying DDG entries are. Modifications made in turn to this pantheon should be made with this in mind.

13 If a DM is partial to variant "specialist" NPC magic-users, a worshipper of Umberlee could have water-related spells doubled in power (intensity and/or duration), and land, air, and fire-related spells halved in power.

14 See note #13, above. A worshipper of Auril would have ice and cold-related spells doubled in power, while spells related to the other elements would be half-strength.

15 See note #13, above. A worshipper of Kakatal would have fire-related spells doubled in strength, spells of the other elements halved in strength.

16 This is the NPC presented in DRAGON #43, which I use as a rarely encountered local power. Witches, the article tells us, may be of any alignment, view magic as natural forces (in like manner to magic-users and druids), and worship "forbidden gods." Therefore, I'd make a Witch a worshipper of a deity consistent with his or her alignment and allied to use of the forces of nature — a deity drawn from the Nonhumans' Deities section of DDG. This is as "forbidden" as one can get.

The difficulty with the word "forbidden" is that it assumes an accepted, "approved"group of deities, which will work in some campaigns, particularly those which have kingdoms recognizing "state" religions — but I left the Realms wide open to allow open (i.e., small-scale, as well as great religious wars) religious conflict. In order to account for an individual being a Witch rather than a magic-user or druid, the "forbidden" god or gods should really be different in some way from the "accepted" gods. and the only convention I could think of that Witches could break was a widespread belief that humans of normal sanity and character would not worship a deity held sacred by nonhumans. 'Tis easy to see what fascinating fun creating an AD&D mythos can be...and what a complex challenge!

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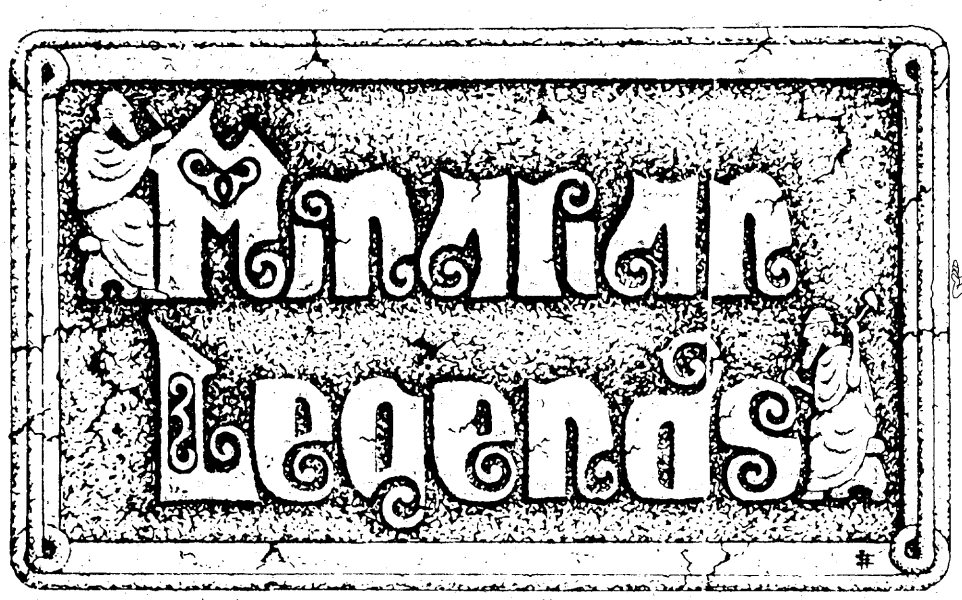
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The History of Rombune



by Glenn Rahman

The upheaval of the great Cataclysm made vast alterations in the western coast of ancient Minaria. Formerly, an arm of the continent, called Umiak, extended out into the westward Sea. This pleasant subtropical region contained many of the Lloroi citizens of the empire. It was here that the Emperor held court in the Imperial capital of Niiawee. To Niiawee came petitioners from all corners of the realm, even faraway Neuth and Vultelina. To Niiawee came ambassadors and visiting kings from distant Reiken and Girion.

Alas, by earthquake and inundation Niiawee perished beneath the waters. When the torn earth quieted, only three fragments of Umiak remained above the waves — islands known. today as the Golkus, Thores and the Isle of Fright. The rest of it vanished into a newly created sea, one whose name will forever remind the the world of the disaster that befell Umiak — the Sea of Drowning Men.

Some people, mainly Lloroi, survived upon these islands, but the urbanized refugees of Umiak could not adjust to a scavenger's existence. The survivors preserved their lives only; culture and all but the vaguest myths about their Imperial past were lost. These things had no meaning in the frantic competition for food and shelter amid the volcanic eruptions and earthquakes that ceaselessly plagued them. Little more can be said of these people and their descendants. Written records — mainly those of the city of Parros — tell little until several centuries after the Cataclysm.

Parros itself derived from the (formerly) inland city of Parroshiib, which was submerged when the waters of the Cataclysm created what is now known as the Bay of Parros. The citizens had time to evacuate Parroshiib, however, and moved to the slopes above the bay, where they built a wattle and daub village. At first they looked to their Lloroi governor for leadership, but the Imperial officer displayed little imagination. Before long, local citizens took over.

That Parros maintained itself as a community while countless other Imperial cities became ghost-filled ruins was only an accident of circumstance. The impact of the gigantic meteorite which formed the Crater of the Punishing Star devastated everything beyond the ring of hills that sheltered Parros. The marauders — gangs of starving, maddened survivors who in other regions destroyed much of what the Cataclysm left behind — feared to cross the wide expanse of ruin. Nor did the desert rapidly spreading across the South Plains attract the barbarian descendants of the marauders. But more important to Parros than its natural barriers was the sweet-flowing spring water that rushed out of the hills and made irrigation and agriculture possible.

So, fortunately, the light of civilization did not go. out in Parros. Foresight preserved some books, and temple schools kept literacy alive amongst the clergy. Later, settled conditions permitted the founding of a secular university.

By this time, some 300 years after the Cataclysm, the outland barbarian population had grown large enough to constitute a threat. In reply, the Parrosians fortified the islands at the head of the bay as refuges for times of war. These forts formed the nucleus of island communities; shops and residences were constructed beside them. The Parrosians used the channels between the islands as watery avenues plied by long, graceful canoes called *devos.* Tribesmen who visited the city assumed that it had originally been above water and had submerged — from which belief comes Parros' popular name, "The Sunken City."

Like its neighbors, the Trade Cities of the South Plains, Parros began with a simple civil democracy that evolved into a monarchy as internal complexity and outside menace increased. Concurrently, the life of its people steadily improved, as a large fishing fleet augmented agriculture. These net-boats were the precursors of the Parrosian merchant marine. Trade with other peoples of the coast — including Zefnar to the north — proved more profitable than fishing. When the seventh century after the Cataclysm had dawned, the classes of Parros were three — the nobles, the peasants and the merchants. This last class expanded in direct proportion to Parros' economic growth; its escalating demands for a voice in the government caused sharp conflict with the nobility.

The rivalry exploded in the Sigigar's Day Riot, which allied the merchants with the peasants. King Voric had to recognize the rights of propertied men and broke up the noble estates into many peasant freeholdings. When the House of Voric died out in the next century, the kingship was abolished as an unnecessary expense on the taxpayers.

Throughout the seventh and eighth centuries, Parros prospered materially and culturally. Its daring seafarers forged markets a thousand miles up the coasts of Minaria and Girion. In the log book of Hilo Fudo, captain of the *Grey Auk,* the islands of the Golkus and Thores are mentioned for the first time in the year 609, but it is hard to believe they were unknown previously.

The Parrosians named the larger of the two islands after inhabitants they called "the Pale Ones" *(Gol-kous* in their tongue); the lesser took the name of the slave-raider Misha Thores. So rapacious were Thores and other slavers that in just a few generations their mass kidnapping left the islands almost uninhabited. The few Golkus survivors retreated into the volcanic hills, shunning the foreigners who continued to put in on their coasts.

The sailors who now visited the Golkus were not merchants, but had a different trade. The many coves and rugged interior of the island were ideal shelter for pirates. From lofty lookouts and well hidden strongholds the sea-robbers began forays against Minaria's expanding marine commerce. As the ninth century came on, pirates brought chaos to every coast of the Sea of Drowning Men.

Interestingly, no maritime power made a move to nip this menace in the bud. The first piratical bases provided black markets for cheap, stolen merchandise. While Minarian traders collaborated with

the pirates, many individuals flocked to join their companies — escaped slaves, common criminals, unemployed sailors, dispossessed yeomen.

The latter came in swelling numbers throughout the eighth century, as the plutocrats of Zefnar and Parros cajoled or coerced many small freeholders into selling their farms. Thereafter, land that had supported many hard-working families was turned into vineyards or sheep pastures. The former yeomen became demoralized, unemployed hangers-on, supported by a government dole. Unfit for military service, mercenaries filled their places in city armies.

Superficially, Parros prospered — but a tangible menace grew off its coasts. By the end of the eighth century, the coves of the Golkus sheltered enough ships and hard-bitten seafighters to form whole fleets, commanded by elected admirals. Where once pirate captains competed openly and violently, now most belonged to a few large piratical brotherhoods *("rombunes,"* in Minarian slang). The rombunes had efficient intelligence systems, whereby pirates would fraternize with merchant crewmen in the coastal towns, discover their destinations and cargos, and relay the information back to the Golkus. Harbor records of Parros and Zefnar reveal the appalling losses shippers sustained. It was common for a continental trader to visit the black markets of the Golkus and find himself bidding on looted merchandise bearing his own shipping company's name.

Severe though sea robbery was, it was only a sideline to the pirates' main occupation of slave-running. As if in retribution for the callous way the sea powers had preyed upon the islands in earlier times, the new islanders scoured the coasts for prisoners. Many towns paid out tribute to ward them off; some were forced to accept agreements by which pirate vessels, could outfit and sell merchandise in their harbors. By the latter ninth century, the Golkus was the main source of chattel for the slave-hungry Trade Cities of the South Plains.

And still the danger increased. The shipwrights of Mivior had developed swift, deep-water craft called *lamash* vessels. As numbers of these ships fell into the hands of the pirates, the pace of their depredations was stepped up, and near panic descended on the Minarian sea powers. In the records of his temple, the high priest of the Parrosian god Ashikag laments: *"Pirates came into our city by night and abducted more than three hundred young maids, women and other innocents, slave and free. Before our garrison could deal them their punishment, they cut loose the boats in our harbor to prevent pursuit and escaped with all their captives and booty. Neither was the freedom of the prisoners secured until the council of the city handed over to the pillagers a vast ransom of silver. "*

Even now Parros did not dispatch a fleet against the pirates; troubles on the Barbarian Frontier were even more pressing. The Wisnyos, horse nomads led by a chieftain called Simir Raviev, were conquering the south, sending defeated tribes fleeing north to Parros' borders. The city council of Parros, desperate for manpower, hired some of these tribesmen to fend off other, wilder bands. Alas, one large group they employed took bribes from Simir Raviev. As the Wisnyos approached the city, these treacherous hirelings seized the city's key fortresses and its leaders. For eight days Parros was given over to debauchery and looting; afterwards, without pausing to organize his conquest, Simir Raviev extended his campaign north.

The Wisnyo conquest had a profound effect on the pirates' slave trade. With an empire at their feet, the nomads had no need for outside slave dealers. Further, their ignorance and extortions ruined the merchant marines of Parros and Zefnar, leaving only the depressed but well guarded ships of Mivior to prey upon. The Miviorians reacted with deadly vengeance, raiding the pirate bases, scut-



tling their ships and burning their villages. The pirates they caught in the process were hanged.

The pirates had not recovered from the Miviorian raids before the invasion of "the abominations of the land and the horrors of the air" ruined Mivior and thus the last important shipping on the Sea of Drowning Men. Deprived of the incentirve to go to sea, the former pirates settled down to a life of subsistence farming and fishing. In the eleventh century, the invasions over, Parros and Zefnar recovered somewhat, but the tyrants who took power were too preoccupied by intrigue and local warfare to develop their sea trade to its pre-Wisnyo levels. The piratical response of the Golkus was likewise a pale shadow of the past.

But the vital energies of these pirates' sons could not be indefinitely repressed. Many islanders remembered the golden days of the "rombunes" and longed to see unity among the scattered villages. The eleventh century logbook of the village of Daiton's Moor says: *"Those who wished the Golkus to have one leader looked to the captain Marko Steelknife of Quaytown. Steelknife believed that unity was within reach of the island, for unlike the continental states, the boundaries of the Golkus were clearly defined and not cove ted by neighbors or barbarians. To advance his plan, he formed a brotherhood which he called 'The Rombune' and built* a *strong fortress."*

This fort, built in 1020, was named Port Leeward, but foreigners called it after the island — "the Golkus." Subsequently, Steelknife extended the power of his Rombune by a series of small wars, power plays and intrigues. By the time Steelknife's physical powers started to yield to age, the principal leaders of the Golkus had assembled at Port Leeward to draw a charter for united government.

Thew document showed the pirates' natural distrust of authority. The islanders' system borrowed many elements from old piratical articles — including a division of the chief executive's office into two parts. A king managed foreign relations and warfare, while the *otzlauf,* a kind of tribune, administered law and domestic policy. These offices corresponded to the captain and the boatswain of a pirate ship — one of Minaria's most democratic institutions.

In 1052, Steelknife assumed the kingship, but died in his residence less than one year later. The new state which his election brought into being was officially recognized as Rombune.

The nation leapt into vigorous Iife. Mivior was not fully recovered from the devastations.of a century earlier. Zefnar and Parros had taken to raiding Mivior's coasts for plunder and slaves; Rombune struck an accord with its neighbors and joined in the raping. Not until the climactic fleet engagement of Marooner's Island in 1098 did Mivior manage to reassert its naval power and drive the raiders from its coasts.

The end of the Miviorian war coincided with a major shift in Rombunese policy. The government had for a long time closed its eyes to the nation's traditional trade, piracy, but now that the reavers could not be employed against Mivior, their lawless spirit led to outlawry along Rombune's shores. Furthermore, nationhood had brought a need for respectability, and the pirates were becoming an embarrassment. As more and more restrictions were placed upon Rombune's pirate captains, the freebooters gradually changed their bases of operation to Thores and the Westward Islands. Finally, by edict of King Harus Tarpaulin, piracy was forbidden; raiding was to be permitted only against states at war with Rombune, and then only if the captains carried legal letters of marque.

When the captains of Thores resisted the new law, Harus dispatched his marines to the island, seized it and made it a major naval base. The pirates who would not live under the new order joined mercenary fleets or moved to the Westward Islands.

The filibusters of the Westward Island thrived; by the middle of the twelfth century their attacks had driven most of Zefnar's and Parros' shipping off the seas. Finally, the desperate tyrant of Parros, Arin, persuaded the Black Knight to take charge of his squadrons. Within a few years the mercenary champion had captured and hanged thousands of filibusters, thereby frightening the rest out of the Sea of Drowning Men.

Rombune did not oppose piracy on moral grounds; piracy that served the government's ends was highly desirable. After conniving at their crimes for years, the Rombunese chose this moment of filibuster weakness to bring a fleet to the Westward Islands and set up a number of forts. Hereafter, the pirates would be the tool of Rombunese policy.

But it did not work out that way. Some captains cooperated for a while, but the others plotted to regain their old independence. Before long, in the year 1153, a young filibuster captain named Garn the Cutlass seized the Rombunese fort of Seawood. The escapade touched off a long rebellion in the isles, and though Rombune poured men, ships and treasure into island conflict, the angry pirates kept victory out of its grasp.

At last public opinion turned against the war; when the king, Nectano Brownstockings, refused to make peace, he was forced to abdicate. The peace faction found enough votes to elect one Janup Goodcargo into his place.

King Janup ruled for twenty-six years. Parros and Zefnar suffered severely in the trade war which followed the resurgence of Mivior. Therefore, they were all but eliminated from the sea lanes; in their decline they looked for support from Rombune. The client status that these former great powers assumed greatly enhanced the prestige of the Rombunese king. Under Janup, too, Rombune reasserted itself militarily, keeping the pirates at bay and safeguarding the southern trade from Miviorian encroachment. At home, the alliance of factional interests that Janup welded together was strong enough to ensure the election of his son upon his death, and of his grandson after that.

The grandson, Modeus Goodcargo, enjoyed a reign so tranquil that little is recorded of it. The succession of kings of the House of Goodcargo had proven so fortunate for Rombune that after Modeus' death the captains of Rombune took the remarkable step of electing his only child, his daughter Daring, to the throne.

Early in Daring's reign, Zefnar and Parros sent out a call for help against the new kingdom of Shucassam. Daring dispatched her marines to their aid, and several years of sporadic warfare with Shucassam followed. In the course of the war, Daring met and fell in love with Galiz Tabir, the tyrant of Parros. The crafty tyrant saw that a royal marriage was the way out of his troubles; he accordingly wooed and won the young queen's hand. Once installed as prince consort, he persuaded the Rombunese to sacrifice Zefnar to Shucassam to buy a permanent peace for Parros — which would become a formal protectorate of Rombune. The war-weary Shucassamites decided to strike a bargain.

Parros accepted its dependency without much lamentation and rebuilt its economy, even reopening the meteoric iron mines that had not been worked to their fullest potential since before the Wisnyo conquest. Its fleet, for a long time in deep decay, sprang to life again, to share in Rombune's far-flung markets.

While protecting Parros from barbarians and Shucassamites, Rombune has made great material progress in the last century. Its shipbuilding yards even surpass Mivior's in the number of merchant vessels produced. The wise kings of the House of Goodcargo-Tabir are, in a large measure, responsible for the kingdom's continuing prosperity. What they have done for their country has been rewarded by Rombune's electors. To date, the throne has not left the family of Janup Goodcargo.

If the past is the guidepost to the future, it is possible that the present monarch, Redgrave I, will see the rivalry between Mivior and Rombune come to a head. If it does, at issue will be a vast trading empire and the command of the coasts and seas of Minaria for the next century.

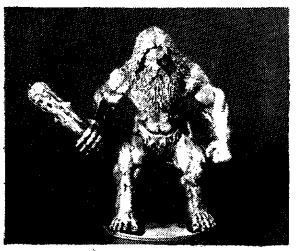


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Cash & carry for cowboys

by Glenn Rahman

One does not play any role-playing game long before his character needs equipment not listed in the game rules. Take the case of the BOOT HILL™ Wild West game by TSR: Prices are given for things like horses, guns, and rifles- but what if one's character has to do some carpentry? How much does his tools cost? Or, how much must he spend at the general store if he wants to go to the church social wearing a string tie, a high-crowned hat, and silk socks? The GM may know what some of these items cost in today's world, but what did they cost a century ago? And who (without research) can put a price on archaic items, such as a graphophone, a stereoscope or a single-horse buggy?

Fortunately, the prices of everyday merchandise of the latter 19th century are fairly well preserved in the historical record. Compared to today's costs, 19th-century prices were phenomenally low — a saddle cost $8, a pound of meat 10¢, a cigar 1¢. One must remember, however, how low the wages were in those days. A working man might earn only 20¢ per hour or less. If today's common hourly wage of $4 is used for comparison, it is apparent that the printed price of Western goods must be multiplied at least twenty times to approximate their true cost (percentage of income) to a 19th-century purchaser.

With this understood, let's go to a well-stocked general store of BOOT HILL vintage. Usually, the prices in the following list refer to the middle-range selling price of the item, and the given prices represent costs near main centers of transportation. If goods must be expensively transported by peddlers or mule skinners to areas of small population or great remoteness, prices will be considerably higher.

GUNS

Hand Guns

Remington Derringer, .41, single shot	$5
Revolver, Colt Army; double action, .44, 6 shots	$14
Revolver, Colt Frontier; single action, .45, 6 shots	$13
Revolver, Colt Navy; double action, .38, 6 shots	$12
Revolver, Smith & Wesson; double action, .44, 5 shots	$13

Rifles and Shotguns

Rifle, Colt; .38, 15 shots	$12
Rifle, Spencer; 56-52 caliber, 8 shots	$10
Rifle, Winchester repeating; .38, 15 shots	$11
Shotgun, Spencer repeating; 12 gauge, 6 shots	$30
Shotgun, single barreled; 16 gauge, one shot	$6
Shotgun, double barreled; 12 gauge, two shots (utility)	$20
Shotgun, double barreled; 12 gauge, two shots (utility)	$50

Ammunition

.38 bullets	85¢per box of 100
.44 bullets	$1.40 per box of 100
.45 bullets	$1.60 per box of 100
12 gauge shotgun shells	90¢ per box of 100

Other gun-related items

Black powder	$2.25 per 12½ lb. keg
Cartridge and shot belt	$1.40
Gun grease	15¢ per 2 oz. tube
Holster, pistol	20¢
Holster belt with cartridge loops	15¢
Rifle sheath	$1.15

MEN'S CLOTHING

Footgear

Plow shoes	$1.25/pair
Riding boots	$5/pair
Western boots	$3/pair

Suits, coats, etc.

Coat, duck	$1.25
Coat, Mackintosh	$5
Pants, work	$1
Shirt, flannel	$1
Shirt, white (utility)	3/$1
Shirt, white (dress)	$1.50
Shirt, work	50¢
Suit (utility)	$5
Suit (quality)	$10
Socks, silk	35¢/pair
Socks, wool	18¢/pair
Tie, broad	50¢
Tie, string	7¢
Underwear, woolen	$1.10

Other items

Bandanna	5¢
Beard, false	$1.75
Cane, metal-tipped	20¢
Cigars, Havana	50 for 65¢
Cigars, stogie	100 for $1
Cigarettes	10 for 4¢
Mustache, false	10¢
Pipe, tobacco	25¢
Razor, straight	$1.75
Spectacles	75¢
Tobacco, plug	21¢/lb.
Watch, 14 karat	$12
Watch (utility)	$1.75
Wallet	25¢

Hats

High-crowned	$5.25
Derby	$1
Sombrero	3
Stetson	$3.90
Straw-hat	50¢
U.S. Cavalry hat	$1.40
Vaquero hat	$3

Gloves

Buckskin	$1
Mittens, wool	13¢

CANNED AND DRIED GROCERIES

Bacon	7¢/lb.
Beans	10¢/3 lb. can
Beef, corned	12¢/lb.
Beef, dried	15¢/lb.
Cheese	11¢/lb.
Chocolate	50¢/lb.
Coffee	30¢/lb.
Corn	10¢/2lb. can
Ham, boneless	10¢/lb.
Hominy	2¢/lb.
Lard	7¢/lb.
Oatmeal	3¢/lb.
Peas	10¢/3 lb. can
Phosphate	15¢/8 oz. btl.
Pumpkins	10¢/3 lb. can
Rice	5¢/lb.
Root beer	10¢/8 oz. bottle
Salmon	13¢/lb.
Sweet potatoes	15¢/lb.
Tea (bargain)	35¢/lb.
Tea (quality)	60¢lb.
Tomatoes	8¢/3 lb. can

WOMEN'S CLOTHING

Footgear

Boots	$2.75/pair
Shoes	$2/pair

Hats

Dress hat	$2
Straw hat	50¢

Coats, dresses, etc.

Chemise	80¢
Corset	$1
Shirt, cotton	50¢
Shirt, satin	$1
Shirt, woolen	$1.50
Skirt, cotton	$3
Skirt, muslin	$1.50
Skirt, silk	$10
Stockings, silk	$1/pair
Suit (quality)	$12
Suit (utility)	$5
Wrap	$10

Other items

Diamond, 1 karat	$70
Gloves, kid	$1/pair
Ostrich plume	33¢
Perfume	25¢/oz.
Ring, 14 karat gold	$1.50

MEDICINES AND TOILET ITEMS

Bath tub	$5
Castor oil	25¢/half pt.
Cod liver oil	50¢/pt.
Corn & bunion plaster	6¢
Cough syrup	30¢/4 oz.
"Microbe killer"	$1/½ gal.
Quinine	12¢/25 pills
Rat poison	12¢/lb.
Soap	15¢/cake
Turkish towel	5¢

TOOLS, HARDWARE AND CAMP EQUIPMENT

Tools

Auger bit	10¢
Drill brace	$2.50
File	15¢
Hammer	40¢
Monkey wrench	25¢
Saw	45¢
Shovel	80¢

Knives

Camper's two-bladed knife/fork	35¢
Butcher knife	30¢
Hunting knife	70¢
Knife sheath	15¢

Traps

Bear trap	$6
Fox trap	45¢
Wolf trap	$2

Other items

Axe, hunter's	40¢
Axe, woodchopper's	50¢
Axe handle	25¢
Lantern, railroad	50¢
Nails	$1.65/keg
Padlock	40¢
Paint	6¢/lb.
Screws	2¢/doz.
Tent, miner's (7' x 7')	$5

KITCHEN AND HOME

Coffee pot	80¢
cup	5¢
Frying pan	15¢
Pan, covered	60¢
Stove, potbellied	$10
Stove, wood/coal	$10
Water bucket, cedar	20¢
Water bucket, metal	80¢

ENTERTAINMENT

Reading material

Hardcover book	75¢
Bible	90¢

Music

Accordion	$5
Banjo	$9
Concertina	$3
Fiddle	$6
Graphophone	$25
Graphophone record	50¢
Guitar	$7
Harmonica	25¢
Piano, upright	$100

TRANSPORTATION AND COWBOY, GEAR

Wagons and carriages

Buggy	$36
Surrey, 2-seater	$45
Wagon, farm	$40
Wagon, market	$34
Wagon, road	$25

Other items

Lariat, 35 ft.	$1.50
Riding bridle	70¢
Saddle bags	$3/pair
Saddle blanket	90¢
Spurs	$1/pair
Wagon cover (1 l'x13')	$4.50

Harnesses

Farm team harness	$20
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SIMULATION CORNER

by John Prados

Practicing Game Design III: Rules of realism

This is the third installment of a five-part series presented by *Simulation Corner* as a contribution toward making widely known and available the procedures for how to make a game. This is intended to provide a detailed but non-technical discussion of how to go about game design. It is also hoped the methods suggested will be applicable to games in general and not solely to historical board games. The series is based on three sources: the experience of professional game designers as related by the hobby media; some of my own experiences; and the testimony of a panel of game designers who were asked to give their opinions on these subjects. The expert panel was composed of Jack Greene, formerly from Avalon Hill and Conflict; Stephen Newberg, founder of Simulations Canada; and Jay Nelson, a noted New York game designer.

In the previous segment of "Practicing Game Design" the subject was building the model of whatever process it was to which the game to be analogous. Clearly, the matter of building a model is the central element in game design; it is not something that can be fully covered in a single column. Some observations were made on "factoring in," and also discussed was the need for models to be exhaustive in their coverage of a universe of relevant variables.

The conclusion was that each move in game system evolution needs a rationale; the designer must ensure the continued exhaustive coverage of variables despite successive revisions made in the original postulated game system.

So far, so good. But there are models and then there are models. If someone else is going to sit down and play your game and (most importantly) if he is going to pick it up *again,* there has to be something about your model that catches his fancy. This is the point where talent enters the realm of game design. Interest and excitement in the playing of a game are the result of precision and elegance in the game system. A precise game system is the direct result of the care with which the designer selects the elements for translation into game mechanics and the clarity and detail with which each is presented.

In many game reviews and in much discussion of game design, these questions are not asked. Instead, there is a substitute question: "How realistic is the game?" We all know that true realism is impossible: the games are models, and by definition these are not real. Moreover, it has been shown in countless cases of "simulation" that important variables are not considered or are covered by questionable assumptions.

If true realism is ultimately unattainable, what is the meaning of the great interest in "realism" in game reviews? In many cases (there are real "realism" problems with some games) the realism question is a stand-in for the question of the impact of the game design. Thus, when I asked Jack Greene whether he sees "realism" as an identifiable element of a game design, Jack replied: "Realism is knowing your topic and getting real lessons across to your players. It may be abstracted in places but must be based on reality."

Canadian designer Stephen Newberg defines realism as "a feeling that the element under examination is correct in relation to some other element." Jay Nelson adds that "the quality and sequence of design choices creates the impression the game makes and thus defines the game as 'realistic' or not."

This brings us full circle to the need for the designer to cast an exhaustive (or comprehensive) model. The best formal statement I have been able to find on the requirements of a model is from a Soviet text published in 1975:

> *The basic requirement which a model of a process,... must meet is accuracy of presentation of the change process of the characteristic in question. In this case the model must reflect correctly the influence of the basic, most essential values and factors of the characteristic in question. This applies especially to models of processes of armed conflict, as the most complex arid multifaceted processes, all the values and factors in which it is practically impossible to calculate. The model should represent a judicious combination of completeness and simplicity.*

The Soviet military has made widespread use of simulations. (It is a little-known fact that the Soviet High Command had two teams of enlisted men engaged in an extended game of SPI's *War in the East* for over a year in the mid-1970s.) If anyone, the Soviets should know about. the design trade-offs involved in achieving "realism," and indeed the text quoted above admits the quest for "completeness" and "simplicity" is basically contradictory. (It is unknown how the Soviet General Staff group dealt with the notorious design fault in *WITE,* whereby it is impossible to supply the German army according to the rules.) As Jack Greene says, "Compromises *are* needed."

A specific additional requirement of the board historical game is historical accuracy: The game must accurately reproduce the range and probability of outcomes inherent in the actual situation.

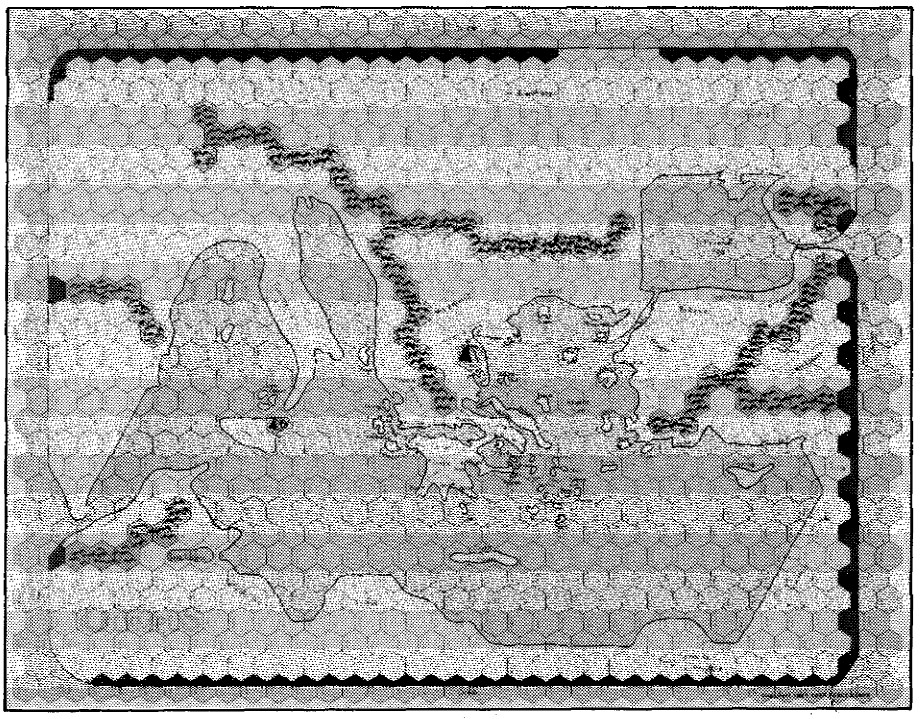
Newberg makes the point, and it is a good one, that "realism" and "historical accuracy" should not be confused. Historical accuracy means that outcomes are reproduced. Realism in the game design means that the outcomes are attained by a sequence of game mechanics that give the illusion of the "real" process. The greatest challenge for the game designer is to achieve this feeling among playtesters while retaining sufficient simplicity in the game system.

This leads to the first rule of designing for realism: Be parsimonious in the allocation of game mechanics. Consider the game system as a totality to have a "design load" equal to the complexity of the sub-systems, plus a significant amount of additional complexity each time in a typical turn that the sub-systems interact with each other. The designer should also consider that only a given design load is tolerable for the audience (and indeed the designer should have a specific design load in mind for the game system from the earliest stage of his quest for a suitable topic). In general, a designer should allocate additional game mechanics only to those sub-systems deemed necessary to create the feeling of realism.

The second rule of designing for realism is to playtest at every stage of the

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design process. Each time a sub-system is made more detailed (or, for that matter, eliminated), unforeseen opportunities may arise for the change to unbalance other sub-systems or to throw the design as a whole out of proportion. Only constant testing shows that general historical accuracy remains intact after each change to the game mechanics.

Designers differ in their opinions as to whether the designer or developer of a game should participate in playtesting. Some believe designer/developer participation should be strictly forbidden, so as to avoid possible prejudicing of subsequent design decisions. Others think that if designers do not participate in the play, the rules are not being truly tested. What approach is adopted is a matter for personal reflection. My opinion is that both types of playtesting need to be done. If the designer and developer don't play the game, they will never realize in concrete terms what players are being subjected to by the rules they have written. On the other hand, rules *do* need to be completely tested by other parties. Consequently, testing should alternate between these modes, and so-called "blind playtesting" is also useful.

A third rule which may be postulated is: Don't hesitate to scrap entire subsystems of mechanics. It often happens that a succession of minor "tinkering" decisions on what to do with a rule accumulate and eventually make an entire sub-system unwieldy without achieving the effect desired.

Past a certain point, the designer should resist the temptation for additional tinkering and face the necessity for major rethinking of the rules in question. Major rethinking is capable of yielding novel approaches and game innovations. Major rethinking at a later stage is significantly easier if, when he is first setting down rules, the designer adopts a "second solution" technique (always think of at least two ways to handle a design element before choosing the approach actually taken in the first-draft rules). At the least, the designer should be sensitive to the possibility of handling things differently. Further, the designer should not overlook the ability of playtesters to propose alternatives for mechanics they find tedious or unrealistic.

As a final ground rule, I would propose: Resist the temptation to make any further changes when writing the final draft of a rules manuscript. Except for major problems which clearly require rules changes (in which case maybe the design shouldn't be at this advanced stage), the final draft should be for the purpose of setting out all the game's rules in their most logical order. The final draft should be the place to improve the clarity of the rules, not the content of the mechanics. Furthermore, there is a danger that untested changes inserted at this last stage in design will unbalance elements of the game that were previously solidly in place.

In the nature of things, these "rules" can be no more than guidelines. Each decision taken by the designer is in the context of a specific set of difficulties with a single game topic. The image of realism created by the game and the elegance with which it is injected into the game are up to the individual. Thus Jack Greene, when asked "How do you design for realism?" replies: "Know my topic intimately and try to make the best compromises." Similarly, Stephen Newberg says he strives for "designing systems so that when they dovetail together the resulting overlap and synthesis gets the player sufficiently involved so as to feel 'realistic.' "

One last point: The designer should never forget that all judgements are fundamentally subjective. What feels "realistic" to you may seem entirely different to other gamers. It is hard to tell when you have made the right choices, at least before the reviews start coming in. Jay Nelson remembers: "I designed *Kasserine* in the (SPI) North Africa quad which I was (and still am) convinced was an interesting, realistic little game, but which turned out to be fairly unpopular and was perceived to be unrealistic; so clearly, I made the wrong choices."

Designing for realism 'is thus a conscious process of aiming model-building efforts toward an analogous representation of those elements the designer feels are central to his game topic. Frequently as the designer strives to complete this task, innovating game mechanics and sub-systems, he also contributes to advancing the state of the art in game design. It is to a discussion of this aspect of design that *Simulation Corner* will turn in the next installment of "Practicing Game Design."

FOR FURTHER READING:

United States Air Force (Soviet Military Thought Series No. 16): Yu. V. Chuyev and Yu. B. Mikhaylov, *Forecasting in Military Affairs.* Washington: Government Printing Office, n. d.

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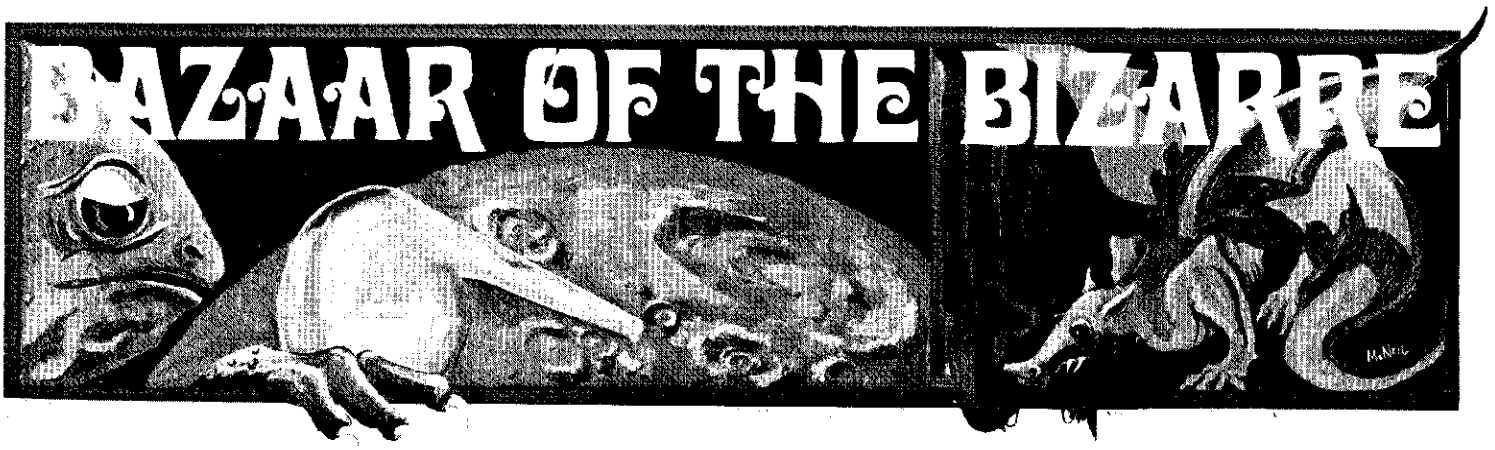
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More feather tokens

by Edward J. Greenwood

Some newly discovered forms of *Quaal's Feather Tokens* are described below. Each token is usable but once.

Bridge
A token which forms a magical bridge of force (cf. *Wall of force),* spanning any gap of 67" or less. Duration: 1 day (or less upon command of the user of the token).
Experience point value: 500
Gold piece sale value: 5,000

Chest
A token which upon command forms a container that will appear as a silvery chest about a foot square. Any volume of material can be placed in this chest, so long as it can be passed through the chest's top (one square foot in area) and does not exceed 666 pounds in weight. The chest, which will last for one day, is watertight and airtight (unless the one using the token wishes otherwise) and always seems to weigh about five pounds, even when filled to its weight capacity. If the chest is dropped or thrown, it will drift very slowly through the air and come to rest gently.

Living things may be placed in the chest, but it will hold only one living thing at a time, regardless of weight. Anyone within the chest can control his supply of air and water despite the wishes of anyone outside the chest— even the person using the token -and can see out of the chest as though it were transparent. The chest is in no way a prison, although it may only be opened from the outside by someone who touches the token while the command word is uttered. From within, the chest may at any time be "passed through" and exited. This ability applies to anything having full awareness and any degree of locomotion, no matter how feeble. Thus, intelligent dancing swords, for example, could leave such a chest at will. Items in a chest when it vanishes at the end of a day will vanish with it.
Experience point value: 1,000
Gold piece sale value: 5,000

Crown
A token which causes the holder to appear richly garbed, lordly and wise. This illusion last for one full day, or less than that if the token leaves the user's hand. Other beings will view the token-holder as a great personage, leader, or ruler, and will tend to respect him or her. They may also, of course, decide to seize or attack such a rich prize.
Experience point value: 1,000
Gold piece sale value: 2,000

Flame
A token which creates a burst of flame on impact, when a command word is spoken and it is thrown. If used as a weapon, the fireburst will do 2-8 points of damage to each creature or character in a 1" radius area around the blast. The flame can ignite flammable materials (such as cloth or wood) even in extreme cold or high winds, or when the material is wet, frozen, or otherwise fire-resistant; such a fire, unless quenched by magical means, will last for one full day, regardless of the amount of material, or less if so commanded by the user of the token. A sudden, hard impact upon the token (such as that caused by a blow or fall) within 1 round after the command word has been uttered will set the fireburst off.
Experience point value: 500
Gold piece sale value: 2,000

Sword
A token which grows from a miniature blade to a full-sized steel weapon, enabling the owner of the token to perhaps smuggle a weapon in where it is normally forbidden. The full-sized sword will last for 4 turns, and then it vanishes. This token is highly prized by assassins. (Magic-users and clerics cannot, of course, fight with the sword.)
Experience point value: 1,000
Gold piece sale value: 6,000

Wing
A token which causes miniature wings to appear on all solid objects (including living things) in a 2" radius sphere about its point of activation. These act as a *Feather Fall* spell; beings so affected cannot manueuver in the air, however, without other means (e.g. *Telekinesis),* but will merely fall slowly straight down. The wings will disappear from each affected object when it touches the ground or is grabbed out of mid-air by a character or creature.
Experience point value: 1,000
Gold piece sale value: 6,000

Arbor
This token, activated by grinding it underfoot, lets the user take the form of a tree rooted to the ground at that spot. The tree will blend perfectly with surrounding trees with regard to type and size, and it will seem like a normal tree to all examinations short of a *Wish* or *Limited Wish. However, when struck with a weapon the bleed as the user would normally.*

Unlike the druidic Tree spell, anyone assuming tree-form by the use of this token loses awareness of self and surroundings, lapsing into a dreamlike state. He or she will remain so until 7-84 (7d12) days have elapsed, or until cumulative damage of more than half of the owner's hit points (at the time of the token's use) has been suffered. Awakening from the trance and returning to normal shape takes one round. All clothing, accoutrements, and paraphernalia change shape with the user, and are hidden by the token's magic so that *Locate Object* or *Detect Magic* (in the case of magical items) and similar magics will not reveal them.
Experience point value: 1,000
Gold piece sale value: 5,000

Eye

When this token is fitted over one eye, the object instantly confers upon the user the power of *True Seeing* (cf. the spell), save that the aura (and thus, nature) of a creature is not visible. The token vanishes when its powers are transmitted, and all of the token's effects last for 2 turns.

Creatures of less than 8 hit dice employing the Eye may look upon a *Prismatic Sphere* without harm, and so on. *Symbols* are clearly visible, and will not be triggered by the gaze of the token user, although they are in no way negated and will take effect upon touch, the gaze of others, etc. (cf. *Symbol* spell). Similarly, the user is immune to the confusion effects of a creature's gaze (e.g. umber hulk).

Alternatively, this token can be used to cure blindness in any one eye, merely by placing it upon the afflicted orb.

Experience Point Value: 1,000
Gold piece sale value: 7,000

Finger

When this token is pointed at any visible location and the word "There!" is spoken, the user will be teleported instantly to the location desired. This one-shot *Teleport* is limited in range by direct visibility, and has no chance of error. The user may choose any location — mid-air, a window, a treetop or minaret — and will safely arrive there, along with all that he or she was wearing and holding.

Experience point value: 500
Gold piece sale value: 1,000

Key

This token, when touched to a wall, gate, or door, will permit passage. Through walls, the token will open a passage 4 feet wide by 6 feet high by 10 feet deep (cf. *Passwall).* Through gates, the Key will eat away (in the manner of an acid) a 4-foot-diameter round opening with the lower edge touching the floor, so that one may crawl through. The token will unlock, unspike, unbar, and unchain any door, negating any traps on it and also negating spells such as *Wizard Lock* and *Hold Portal.* The *Key* would not negate or trigger a *Glyph of Warding* or a *Symbol,* but would reveal its presence, causing the rune-or inscription to glow.

In all three cases the Key takes one round to make an opening, and the opening will be permanent, remaining until physically repaired, blocked up, etc.

Experience point value: 500
Gold piece sale value: 7,000



Jug

This token will upon command metamorphose into a pitcher from which will pour clean, drinkable water for 8 rounds, enough to fill a volume of 4 cubic feet. Once begun, the stream is unstoppable, and the *Jug* will dissolve into water droplets and join the tail of the waterflow.

A small number (5%) of these tokens pour holy water, and 5% give forth unholy water, but only when used by those of good or evil alignment respectively. A "special" jug will simply produce normal water when used by an owner of an improper alignment.

Experience point value: 500
Gold piece sale value: 2,500

Bind

This token, when placed against a door, will adhere to it and when commanded will close and seal the door with a *Wizard Lock* of power as if it had been cast by a 7th level magic-user. If placed in an archway or open portal (not more than 6" wide), it will upon command *Web* the passageway closed if firm anchor points for the web exist.

If thrown upon or touched to (successful "to hit" roll required) any one being or monster, it will serve as a *Hold* spell of 9 rounds



duration. Creatures so touched can make a saving throw by rolling their number of hit dice or less on d20. ("Number of hit dice" is computed by adding one die for each four additional hit points, as per the saving-throw procedure described in the Dungeon Masters Guide.) Creatures existing on more than one plane gain +3 on their saving throws. Undead cannot be held by this token. Flying creatures so held will hang motionless in midair and will not fall.

A *Bind* may also be placed on, or just under, a horizontal surface (ground, stone floor, step, etc.), and will Slow for 9 rounds the first being to step or pass upon, or exactly over, it.

Experience point value: 1,600
Gold piece sale value: 6,000

Spoon

This token will upon command metamorphose into a plate of a familiar, hearty meal. A plate replenishes itself until 4-16 people are fed. The meal keeps warm and palatable of itself, and can be covered and carried for long periods and distances without spoiling. The plate is edible, too: A single bite of it neutralizes all poisons in the eater's body, dissolves rot grubs harmlessly and cures the rotting disease of a mummy, the only disease it affects.

Experience point value: 750
Gold piece sale value: 5,000

Stone

This token can be a stone of any small size, although it is typically found as a white, round pebble. When thrown or slung, it becomes a large rock and strikes as a +2 weapon. Such missiles are of the following diameters:

Dice roll	Diameter (in.)	Damage caused
01-05	4	1-4
06-15	8	2-8
16-30	12	3-12
31-70	16	3-18
71-85	20	4-24
86-95	24	4-32
96-00	28	5-40

Creatures struck are entitled to saving throws — at +1 if rigidly armored and/or with a ready shield, and with dexterity bonuses also applying — and, if this save is made, damage is halved (a glancing blow). The size of missile produced by this token is not usually known until the token is thrown. The thrown missile shatters upon impact, and the shards vaporize immediately.

Ten percent of these tokens are a special form: the *Avalanche.* This token will cause a rockslide if thrown or slung against a rocky slope or mountainside. The area affected and resulting damage are not under the direct control of the user of the token. If such a token is thrown or slung as a normal weapon, it strikes at +2 to hit, but splits in mid-air into a hail of 2-24 (2d12) 4" diameter stones, each of which does 1-4 points of damage. (If the "to hit" roll is successful, *all* of these missiles will hit the target.)

Experience point value: 500
Gold piece sale value: 2,000



The Skull Mace

by Roger E. Moore

The *Skull Mace* is a magical weapon, initially indistinguishable from any other magical mace. It may only be fully used by an evil cleric. In the hands of any other character, it will perform as a +2 mace. A paladin or good-aligned cleric who grasps the mace will receive 2-12 points of damage per round it is held. Neutral clerics will take 1-6 points of damage per round they hold it. Any character can carry and transport the mace if desired, and will not be damaged as long as the mace is not held or touched by the hands. The *Skull Mace* radiates an aura of evil if this is detected for.

When held by an evil cleric, the enchantments concealing its true appearance are dispelled. The mace head is transformed into a caricature of a human skull, which will remain until the evil cleric releases the mace, whereupon it returns to its normal appearance.

A *Skull Mace* may cast *Continual Darkness* twice per day as the owner of the mace wills. When it is used in combat against a human, humanoid, or demi-human opponent and the wielder scores a natural (unmodified) 20, the opponent will take double damage from the blow and must also make a saving throw at -2 vs. death magic or be slain immediately.

The wielder may also cast an *Animate Dead* spell once per day on any human, demi-human, or humanoid body or skeleton. Zombies and skeletons so animated will follow the directions of the bearer of the mace, but will remain in undead form for only one week. Thus, the evil cleric cannot control more than seven undead with this device at any one time.

Experience point value: 1,450
Gold piece sale value: 14,500



Mace of Pain

by Thomas Zarbock

This is a +2 mace that has a 5% chance per hit (cumulative over consecutive rounds) of causing an opponent to fight at -4 "to hit" due to the extreme pain caused by the blows of the mace. The 5% chance accumulates in each round the mace is used, as long as at least one attack is made in each round and all consecutive attacks are made against the same adversary. Thus, a *Mace of Pain* which is being used in the fifth consecutive round against the same opponent has a 25% chance of bringing its "pain power" to bear upon the foe if a successful hit is scored in that round. The "pain percentage" accumulates whether or not a hit is actually scored, as long as an attack is attempted by the wielder.

Damage done by the mace heals at half the normal rate. If used to subdue, the mace causes 90% subduing damage and 10% actual damage. Creatures that do not feel pain will cause the mace to be treated as only a normal +2 mace, skeletons and zombies being two such examples.

Experience point value: 1,000
Gold piece sale value: 7,000

Bottle of Undead

by Bruce Sears

This object is indistinguishable from an efreet bottle, but when activated it produces one or more undead creatures. Roll d% for each use of the bottle to determine the type and number of undead:

01-20 — Ghost (1)
21-35 — Groaning Spirit (1)
36-55 — Spectres (1-3)
56-70 — Vampires (1-2)
71-00 — Wraiths (1-6)

These monsters will immediately attack the opener of the bottle, then anyone else that is around at random. A *Detect Evil* spell will not reveal the specific nature of the bottle, although it will be identified as an evil object.

RUINS



(From page 73)

of its windows and woodworks. A few of the windows may still be unbroken, and much of the woodwork should still show its one-time beauty. The double doors to the church should open onto rows of pews facing an altar. A podium should rest upon the altar, and there may be a golden candelabra (10% chance), valued at 500 gold pieces, yet within the room (lying on a table near the altar), The candelabra may be cursed (25% chance) to shock any character for 1-8 points of damage each round it is touched or held (a *Remove Curse* will cancel the curse, but not restore lost hit points). There may also be 1-6 silver crosses beside the altar (25% chance). There will be a door to the right of the altar, against the back wall of the church, that leads to both a conference chamber (which the church once used to coordinate its activities) and a stairway to the upper floors.

The second through sixth stories contain the rooms that were once the living quarters of the clergymen, but they will now be empty save for the room's furniture. There is a 10% chance (for each story containing living quarters) that 100 gold pieces will be found, providing that the players spend one hour searching each story (if there are monsters within the church, then this searching would give them the opportunity to strike at the group when the-characters are least prepared)

The seventh through tenth stories were once storage places for the magic items gathered and made by the church. A series of spiral staircases should provide the means of ascent, each staircase ending at the door to the next story. Each door should have a *Glyph of Warding* on it (which one is the DM's decision). Every floor that exists has a chance to contain magic items, of the sort usable by clerics, according to the following table:

Height in stories	Chance for magic items	Type of magic item and #
7	10%	Potions (1-8)
8	15%	Shields (1-2)
9	20%	Weapons (1-4)
10	25%	Miscellaneous (1-2)

There is an 80% chance that any magic item found is of a harmful (to the owner/finder) nature, with specifics to be determined by the DM, using the DMG, and a 20% chance that each item is of a beneficial nature. The DM should not place magical maces or shields of greater than +1 enchantment within the church, because the clerics would not have left them behind when they left the city. (The rationale for any magic items being present at all is that the church had so many possessions to take that *something* had to be left behind). There should be a bell located at the top of the church, reachable only by ascending to the top story.

Ceramic molder: The height of a ceramic molder's building is one to two stories (50% chance of each). The first story is the workshop, containing the remnants of tools, a potter's wheel, and ceramic molds. The second story, if it exists, was once the living quarters of the owner. Neither the first nor the second stories have anything of value.

Clothier: The height of a clothier's building ranges from 2-4 stories. The first story contains empty racks of clothes, webs, and uncurtained dressing booths. Nothing of value exists within the room. The upper stories each have a 25% chance of containing some clothes that are in good condition, and the upper levels will also contain a great amount of rotted and moth-eaten clothes. There are webs within the upper stories, and nothing else of value will be found.

Furniture: A furniture building is always two stories in height. The first story contains many (10-40, depending on the floor area of the building) different kinds of chairs, couches, tables, and desks, as well as a few other smaller pieces of furniture. Most of these finely carved pieces of furniture are rotted and useless, but a very few of them (10% of the total number of items in the room) are in good condition. Their monetary value, if any, should be determined by the DM. A nearly vertical flight of stairs should lead to a trap door which opens onto the floor of the second story. The second story should contain all kinds of furniture, but all of it is decayed and worthless. Webs are present on both stories, and nothing of value (except what has already been mentioned) is of any value.

General store: General stores are always one story in height. The building should contain a sampling of all kinds of normally salable things, but most of them will have been rotted, rusted, or decayed away long ago. The building will contain webs, and nothing of value will be found within the store.

Glassblower: A glassblower's shop is always one story in height. It should contain a furnace, great amounts of unformed glass, tubes, and tools with which to form the glass. Broken glass should be found all about the room, but there may also be (at the DM's discretion) a couple of unshattered sheets of glass. Webs will hang from the walls, and nothing else found will be of any value.

Hardware: A hardware store is always one story in height. It should contain several shelves of nuts, bolts, screws, hammers, saws, and assorted kinds of equipment. Most of these tools will be rusted and worthless, but despite their loss of monetary value, many of them will still be able to perform their functions. Webs should be found everywhere within the building.

Herb: A herb shop is always two stories in height. The first floor contains, as might be expected, bottles of herbs sitting upon shelves. Many of the bottles will be broken, but there is a 25% chance for any given herb that the shop contains a unbroken container with a potent amount of the herb in question. The second story once contained the living quarters of the herbalist, but it, as well as most of the first story, now contains nothing of value. Webs can be found throughout both stories.

Hospital: The height of a hospital ranges from 2-5 stories. All of the floors contain small rooms within which patients were once housed (two cots in each room). Many different kinds of doctors' instruments should be able to be found within dressers that are located upon every story, but any medicines that may once have existed will have long since turned bad (85% chance that any medicine sampled is poison). Webs will be found on the walls and ceilings, and nothing of value will be found within the hospital.

Hotel: The height of a hotel ranges from 3-10 stories. The first story should contain a large living room, a kitchen, and a dining hall. Many things of interest may remain within the rooms of the first floor, but nothing of value will be able to be found. All of the upper stories contain rooms, now in very bad condition. There may be a pack of 11-20 rats in the upper levels of the building, if the DM so desires. With the exception of a few pieces of unrotted furniture, nothing of value should be found inside the rooms of the upper stories. Webs will be found everywhere within the building.

Jeweler-gemcutter: A jeweler's store is always two stories in height. The first story should contain a work table, many delicate tools, display cabinets (now empty but once filled with jewelry), a few chairs, a once-luxurious (but now moth-eaten) couch, and a flight of stairs leading to the second story. Aside from what has already been mentioned, there should be nothing of any value on the first floor.

The second story was once the living quarters of the jeweler. It should contain a bed, a dresser, and several shelves of books.

The room should also contain a large safe. The lock to the safe, being a complex combination lock, should take one turn for a thief to attempt to *open locks* upon it. It is recommended that there be a 10% chance for the safe to contain 1-6 gems (randomly determined according to the DMG). Webs should fill both stories, and nothing of value except for the safe should be found on the second floor of the building.

Leatherworker: A leatherworker's shop is always one story in height. It should contain several piles of rotted leather, a couple of chairs and tables, and the necessary tools for shaping leather. Webs will be found throughout the room, and nothing of value should be found in the building.

Library: The height of a library ranges from 2-4 stories. Webs are prevalent throughout the building, and many of the books are in disarray. All of the stories contain many shelves of books, but the first floor also contains a catalog of the books in the library. Any character may use the catalog to look up a book on a certain subject, but the amount of time (in minutes) to find a listing in the catalog is equal to the character's intelligence subtracted from 20. After a book's approximate location is determined by use of the catalog, the character still must search the proper shelf to find it. At this point, the DM should roll to see if the book has been lost or stolen (35% chance of its not being on the premises), or misplaced (15% chance of being in the library, but not where the catalog indicates). Except for locating it by magical means, a book misplaced within the library is as good as lost. The kind of books that may be located within the library is for the DM to decide, but it is recommended that nothing pertaining to monsters' lairs, and the like, be allowed (i.e., only topics of a "normal" nature should be permitted to be found on a library's shelves). Aside from its books, the library contains nothing of value.

Liquor: A liquor store is always one story in height. It should contain several shelves laden with bottles of liquor and other beverages, some bottles broken or opened and some intact. Bottles of liquid that are still intact, and properly sealed, will be drinkable. Otherwise, the liquid will act as quarter-strength poison Webs will be found within the building, and nothing of value (save for the liquor) should be found within the store.

Metal worker: A metal worker's building is always one story in height. Except for an anvil, a few hammers, a furnace, a couple of sheets of metal, and some half-finished metal items, the building contains nothing of value. Webs will be found throughout the building.

Nursery: A nursery is always one story in height. It is usually a greenhouse (90%), but occasionally it is a stone building with many windows (10%). In all likelihood (90%), the plants within the nursery will have long since died, but it is possible (10%) that most of the plants will have survived by extending their roots into the ground. If the plants have survived, the entire nursery will be filled with greenery, but if the plants have died, nothing but webs will fill the room. Nothing of value should be found within the building.

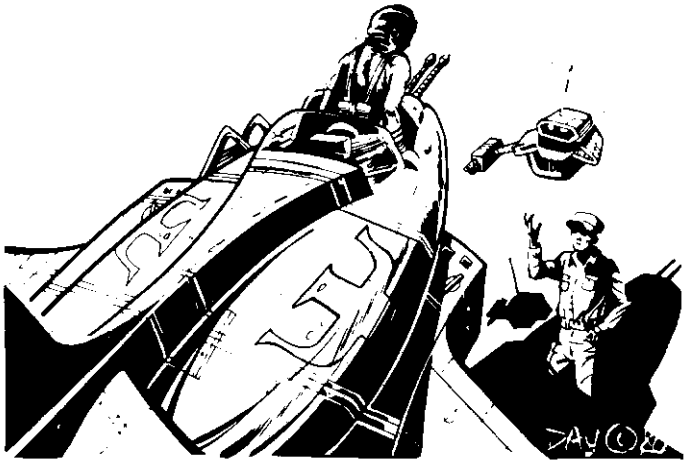
Private Residence: Private residences are divided into normal residences (90%) and unusual residences (10%). Normal private residences range from 1-4 stories in height. They should contain the usual furnishings a home would have, although much of the furniture will be in poor condition. Webs should be found throughout.

Unusual private residences are also filled with webs. They contain nothing of value except what is mentioned in the descriptions below. The following table determines the specific kind of unusual residence that the party has happened upon.

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d% roll	Former owner
01-10	Magic-user/Illusionist
11-40	Politician
41-00	Merchant

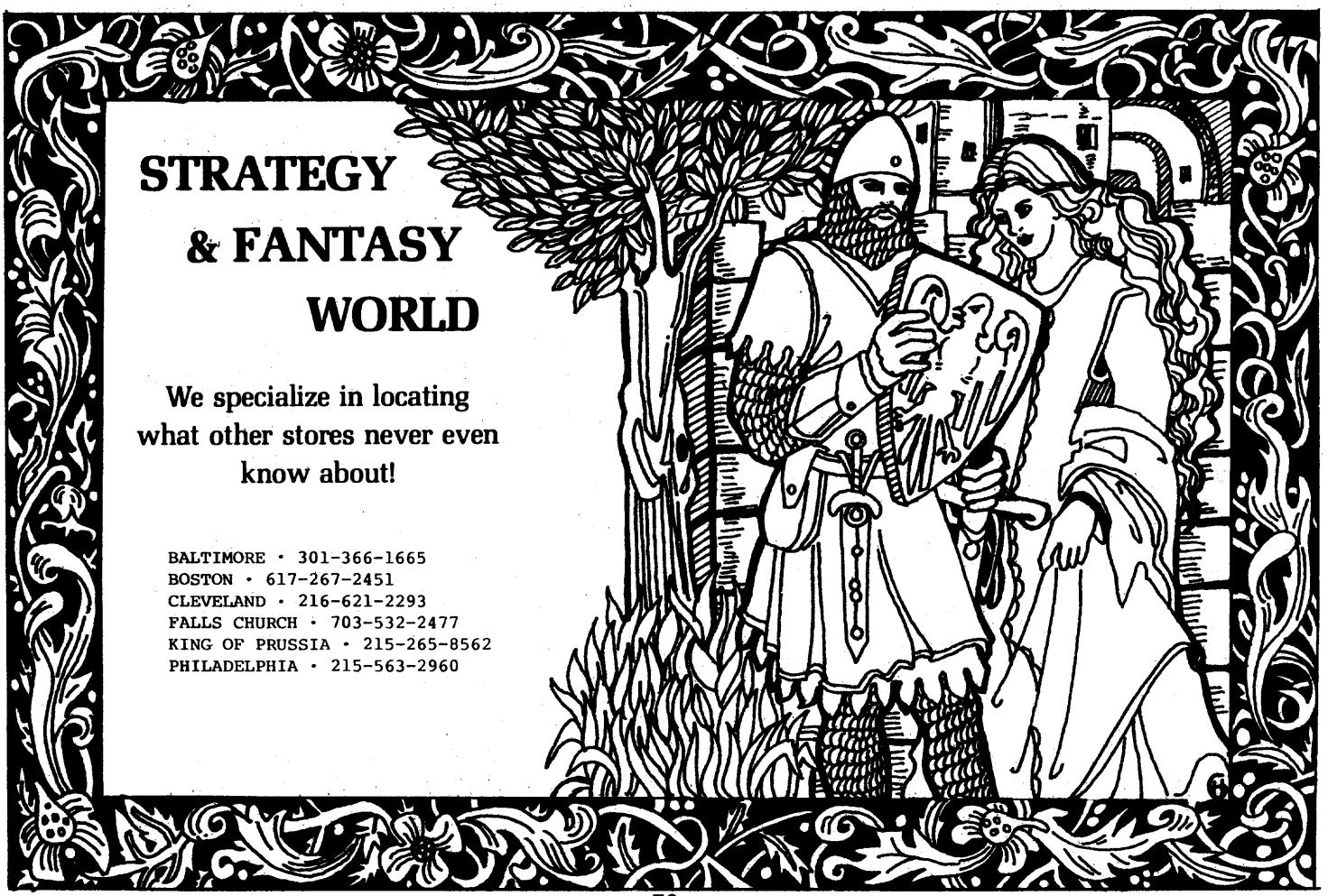
Magic-user/Illusionist: The height of a magician's residence ranges from 7-10 stories, and the building is always a round tower. The first six stories consist of the former living quarters of the magician (there is a 70% chance that the tower was a magic-user's and a 30% chance it was an illusionist's). If the owner was once a magic-user, there is a 95% chance for any given door to be Wizard Locked, but if the owner was an illusionist, everything should appear very luxurious (an illusion, of course), and there may be traps disguised by illusions (at the DM's discretion). The living quarters should include an extensive library. The lower six stories have no apparent windows, but air is circulated within the tower (probably magically). The upper stories contain many ornate windows and elaborate decorations that were once the trappings for many important and entertaining parties. The highest story, as well as being luxuriously decorated, should also contain a second desk (the first being located between stories one and six) which might contain some important papers (to be decided by the DM). The DM may wish to include a magic item or two among the 1-6 potions (50% chance for each to be poison) that should be somewhere within the tower.

Politician: A politician's home is 4 or 5 stories high. It is usually constructed of expensive wood, and it will have at least one terrace. The first story was once the living room, and the second and third stories were once the living quarters. The fourth floor was once the kitchen and dining area, while the fifth, if it existed, was another living room (parties were once given on this floor, so there should be a library and a bar somewhere within it). If the DM wishes, there may be a few valuable items yet inside the building (up to a total of 1,000 gold pieces worth), but they should be extremely hard to transport (e.g., a large stone statue).

Merchant: A merchant's abode ranges from 5-10 stories in height and is composed of stone. It should have either a terrace on every floor higher than the first, or several circular platforms that extend out from the sides of the building, supported by stone beams (each angled at twenty degrees up from the horizontal). The stone beams are structurally sound, and each one of them can take one full structural point in damage before collapsing to the ground. Each stone beam also serves as a flight of stairs to its circular platform (steps have been cut into its skyward face). The circular platforms are formed of stone, and they range from 5-20 feet in diameter. A three-foot-high wall of stone surrounds each platform everywhere but where the stairs provide entry onto the platform.

The first four stories of the building are the living quarters of the merchant. They should contain lavishly furnished suites, a large library, and several washrooms. The upper stories contain many well decorated rooms, a large dining hall, a kitchen, and another extensive library. The upper stories once served as the location for many parties and social functions (the key to success for any merchant). There may be, at the DM's discretion, a total of 2,000 gold pieces worth of antiques within the building (in the form of hard-to-move objects, as with the politician's home).

Produce: A produce "building" is not really a building at all, but an outdoor marketplace. Several large stalls should form the perimeter of the marketplace, and within the area nearly entirely surrounded by the large stalls there should be an additional number of smaller stalls. All of these stalls once held fresh vegetables and fruits, but these natural foods have long since rotted away. Nothing of value should remain near or around the marketplace. A produce "building" should only be allowed to be



the lair of monsters that are either very few in number or very small in size.

Sage: The height of a sage's home is from 5-7 stories. The building is always made of stone, and there are no windows on the third floor or below it; above that point, they are prevalent but vision in and out is blocked by webs. The first story once served as the reception room for the sage's customers. It should contain the decayed remains of beautiful pieces of furniture and similar items. The second and third stories contain a very extensive library of tomes that are all beyond the comprehension of most characters who attempt to read them. A character with 18 intelligence has a 30% chance of knowing what a certain book is about (up to a limit of 5 books) and if the subject matter is understood, there is a 25% chance that the character will be able to learn something substantial by a close examination of a passage or chapter. Most of the books will be moldy, unreadable, and valueless; however, a few tomes (from 10-40 in an average-sized library) will still be valuable. If transported to a city of 5,000 or more people, the books that are in good condition will bring a total of from 500-5,000 gold pieces. The floors above the third served as the sage's quarters, but they now contain nothing of any value.

School: The height of a school building ranges from 2-4 stories, and webs should be found within it. All of the floors are identical in construction, each having a few large classrooms. Nothing of value should be found within the building.

Sheriff: A sheriff's office is always one story in height, but it will also have a dungeon (jail) beneath it. The dungeon, damp and web-filled, should be from one to four levels deep. At one time it served to incarcerate prisoners, but its chains and cells now hold nothing but the remains of a few bodies. The office itself should have a desk and a few chairs, but nothing of any real value should be found within it.

Specialty shop: All specialty shops are one story in height, contain webs, and should have nothing of value within them. The DM may choose from businesses dealing in such things as hats, glassware, antiques, clocks, figurines, and pets, as well as pawn shops and other types that provide a special service.

Stable: A stable is always a large, one-storied building. Its web-filled interior will contain many fair-sized stalls and a number of blacksmith's tools (i.e., a furnace, many hammers, and an anvil), but the stable should contain nothing of any real value.

Swordsmith: A swordsmith's smithy is always one story in height. It should contain a furnace, a number of hammers, and an anvil, as well as a few swords that are in good enough condition to use; however, each sword found here has a 5% chance (cumulative) of breaking every time it scores a hit upon an opponent. Aside from what has been mentioned, nothing of value should be found within the building.

Tavern: A tavern is from 1-3 stories in height. Its first story was once the restaurant/bar, while its upper stories (if any) once contained rooms that were cheap (both in quality and money charged for rent). A pack of 5-20 giant rats may, at the DM's discretion, be found within these rooms. Nothing of value will be found within the building.

Theater: A theater is usually (80%) two stories high, otherwise one story, and nothing of value should be found within it. A theater is essentially an auditorium with a stage, and there should be a few box seats (on the second level, if there is one) overlooking the stage. A theater is typically not huge, and it would not be unusual for one to contain only 50 seats, though 100 seats is an average capacity.

Weaponer: A weaponer's shop is always one story in height. It should contain a furnace, a couple of hammers, an anvil, and woodcutting tools. There should be a few (non-sword and non-bow) weapons that are still in usable condition, with a 5% cumulative chance of breaking, as with those found in a swordsmith's shop. Nothing else of value exists within the building.

Searching for building types

Eventually, whether or not they read this article, players will evince interest in searching for a specific building type. They may wish to find a sword; thus, they will tell the DM that they are passing by all buildings which do not appear to be a swordsmith's shop. How should the DM handle this situation? The table below can be used to determine how long it will take a party to find the desired building type, and to determine the ratio of people to the number of buildings of the specific type in question. Thus, in a city which had a population of 10,000 before it fell into ruin. there would be approximately 10 alchemist's shops to be found, and locating any one of them would take an average of 10 turns of searching.

Table III

	Searching for building type	
Building type	**# of turns**	**People to buildings**
Alchemist	10	1,000 to 1
Armorer	6	600 to 1
Bank	10	1,000 to 1
Barber	7	700 to 1
Bowyer	6	600 to 1
Brothel	10	1,000 to 1
Butcher	7	700 to 1
Candlemaker	8	800 to 1
Church	7	1 per religion
Ceramic molder	10	1,000 to 1
Clothier	7	700 to 1
Furniture	10	1,000 to 1
General store	5	500 to 1
Glassblower	10	1,000 to 1
Hardware	8	800 to 1
Herb	10	1,000 to 1
Hospital	5	500 to 1
Hotel	5	500 to 1
Jeweler-gemcutter	10	1,000 to 1
Leatherworker	7	700 to 1
Library	7	700 to 1
Liquor	7	700 to 1
Metal worker	8	800 to 1
Nursery	8	800 to 1
Private residence	1	10 to 1
Produce	6	600 to 1
Sage	10	1,000 to 1
School	7	700 to 1
Sheriff	10	1,000 to 1
Specialty shop	10	1,000 to 1
Stable	7	700 to 1
Swordsmith	6	600 to 1
Tavern	2	200 to 1
Theater	10	1,000 to 1
Weaponer	6	600 to 1

"Empty" buildings

As a final note, if characters regularly enter buildings that do not contain monsters' lairs, the DM may wish to begin rolling for a wandering monster encounter (using the normal percentage chance for an encounter within the ruins) every time the group enters an unoccupied building. The monster could be hiding within the room (if it heard the approach of the group) or it might be in an upper story and, hearing the group searching beneath it, would attack when the situation is most advantageous. In any case, the additional risk of encountering a monster should make characters think twice before entering unoccupied buildings.

THE ELECTRIC EYE

COMPUTER TECHNOLOGY AND TERMINOLOGY

by Mark Herro

While we continue to tabulate (by computer, of course) the responses to the *EE* survey published in DRAGON™ issue #51, here's something just for fun. How much do you *really* know about the computer and its history? The following quiz will give you an idea. Some of the questions are as easy as they seem to be — and some of the others can't necessarily be answered by a lucky guess. The correct answers will be revealed in this space next month.

Part I: Computer pre-history

1. What is the name of the ancient calculating machine still used in some eastern countries?
   a) abacus
   b) slide rule
   c) gomen nasai
   d) arter

2. Who "invented" Boolean algebra?
   a) Charles Pascal
   b) Blaise Babbage
   c) George Boole
   d) Daniel Graney

3. Who invented the first *practical* calculating machine?
   a) Descartes
   b) Renee'
   c) Jaquet
   d) Pascal

4. Why is our decimal number system a base 10 system?
   a) Why not?
   b) the Romans' 10 roads
   c) our 10 fingers
   d) the Greeks' 10 city-states

5. Who invented the difference engine (in 1822) and the analytic machine (in 1853)?
   a) Enrico Fermi
   b) Blaise Pascal
   c) Herman Hollerith
   d) Charles Babbage



Part II: Early computers

6. What name is the Tabulating Machine Corporation now known by?
   a) IBM
   b) PET
   c) TMC
   d) AMF

7. What was the name of the first *commercially available* computer?
   a) DEC PDP-2
   b) IBM 650
   c) IBM 370
   d) UNIVAC I

8. What does ENIAC stand for?
   a) Electrical Numerical Integrator and Computer
   b) Nothing, it's just a code name
   c) Emile, Norman, Ira, Alan and Craig, the people who designed the machine

9. What was the most common method of input and output in early computers?
   a) magnetic drum
   b) video terminal
   c) punch cards
   d) DRE

10. Where was Whirlwind located?
   a) Stanford
   b) M.I.T.
   c) Harvard
   d) Yale

Part III: Early microcomputers

11. What was the *first* microprocessor chip?
   a) Z80
   b) 8800
   c) 8080
   d) 4004

12. What company made the 4004, 8008, and 8080 chips?
   a) Zilog
   b) Intel
   c) National
   d) Motorola

13. What company made the first *commercially available* microcomputer?
   a) MITS
   b) IMSAI
   c) DEC
   d) Rank

14. Referring to the previous question, what was the microcomputer's name?
   a) IMSAI 8080
   b) BABY
   c) Altair 8800
   d) MITS I

15. What do the SOL, Wavemate, Digital Group, and Apple-I computers have in common?
   a) they were all designed by one man (Bart Solos)
   b) they all have 8008 CPU's
   c) they all aren't made any more
   d) none of the above

Part IV: Today's microcopmputers

16. What is Microsoft?
   a) a "software house" of professional programmers
   b) a computer job-search service
   c) a special computer program
   d) a CPU manufacturer

17. Which of these companies does not produce a commercially available home computer?
   a) Radio Shack
   b) Texas Instruments
   c) IMLA
   d) Sinclair

18. Which of these is the most popular home-computer programming language?
   a) Fortran
   b) BASIC
   c) Pascal
   d) APL

19. Which three companies have a major share of the home computer market?
   a) IBM, DEC, and TMP
   b) MITS, IMSAI, and JAYKE
   c) Radio Shack, Apple, Commodore
   d) Radio Shack, Apple, MITS

20. Which popular home computer has one white button on an otherwise black keyboard?
   a) TSR-80
   b) Apple-I I
   c) Apple-I I I
   d) IBM 370

Part V: Odds and ends

21. Who was the founder of *Byte* magazine?
   a) Carl Helmers
   b) Jack O'Neill
   c) Barb Scott
   d) Wayne Green

22. What is the fundamental circuit in a computer memory?
   a) flip-flop
   b) RAM
   c) ROM
   d) matrix

23. What base is a binary number in?
   a) 1
   b) 2
   c) 8
   d) 16

24. Which of the following is not a peripheral device?
   a) cassette player
   b) printer
   c) CPU
   d) voice synthesizer

25. How many bits to a byte?
   a) 8
   b) 16
   c) it's determined by the designer of the computer
   d) 32



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I'VE JUST TALKED TO EDITORIAL; THESE STUPID DRAGONS HAVE INFESTED THE ENTIRE MAGAZINE! WE GOTTA GET RID OF 'EM OR WE'RE FIRED!
GROWF!
GROWF
WHAT ARE WE GOING TO DO?
WELL... I'VE HIRED A TROUBLE-SHOOTER...
RELAX, I'M HERE. WHAT'S YOUR PROBLEM?
GROWF!
GROWF
WHAT?! WE'RE UP TO OUR ASBESTOS IN DRAGONS AND YOU WANT TO KNOW WHAT THE PROBLEM IS?
OH, THEM! ARE THEY REAL DRAGONS?
GROWF!
GROWF?
OF COURSE THEY'RE REAL! SEE? THEY'RE TORCHING YOUR CAR!
WE WANT TO GET RID OF THEM!
THAT'S YOUR PROBLEM? NO TROUBLE!
GROWF!
SAY WHAT?
WE'LL SELL YOUR DRAGONS!
SELL THEM?! WE COULDN'T GIVE THEM AWAY.
WELL, YOU DON'T CALL THEM DRAGONS, NO, THEY'RE...
ORGANIC MARSHMALLOW TOASTERS!
SURE-FIRE SNOW REMOVERS!
CUDDLY BAR-B-Q STARTERS!
ART NOUVEAU ROAD FLARES!
Friendly FLAME-THROWERS!
YOU'LL MAKE A BUNDLE!!
3 DAYS LATER...
THIS IS AMAZING! NOT ONLY HAVE WE GOTTEN RID OF ALL OF THE DRAGONS - BUT WE MADE $15,000.00 IN THE PROCESS!
GOOD THING, TOO, BECAUSE THAT COVERS BOTH MY FEE AND MY CAR REPAIR BILL, EXACTLY!
BILL:
©P. Foglio -81
HEY, DON'T FEEL BAD... WE KEPT OUR JOBS!
I KNOW... BUT WITH THAT 15 GRAND, WE COULD'VE GONE FULL COLOR LIKE THE OTHER COMIX.
RATS.
AW, WELL, THIS'LL CHEER YOU UP. YOUR MOM SENT YOU A PRESENT! SHE SAID THAT AS SOON AS SHE SAW IT ADVERTISED, SHE KNEW IT WAS FOR YOU.
YEAH?
GROWF?
TO PHIL FOGLIO & THE DRAGON

ORCWARDNESS

by Ataniel Annyn Noel

Sitting with his companions in comfort around the gaming table, the observant player suddenly notices that one of his fellows is undergoing a peculiar transformation. From a cheerful example of camaradarie, sportsmanship, and tolerance, he or she degenerates into loutishness, malevolence, maliciousness, acrimony, spite, barbarity, and churlishness. The player, due to the malignant influence of a diabolic spell or artifact, is becoming a crude, savage orc in the homey confines of the gaming room.

Happens every time, right?

The causes of these lapses into orcwardness are many; those listed here are those which seem most frequently to manifest themselves.

P'un In-Tendid: This awesome verbal spell can only be legally cast by chaotic characters. It causes spasms, screams, and groans (from those within hearing range) for one turn. Countering it with different forms of the same spell will only prolong the agony for everyone. A lawful good mage can counter with a *Spontaneous Superior* Joke, causing the punster to become silent and blush slightly for one round.

Pipe of Reeking, Miasma Nicotiniana, and the *Dread Havana Stench:* Can inflict the following injuries on non-wielders: uncontrollable sniffles, withering of sinuses, spasmodic coughing, and possible fire damage. The *Pipe of Reeking* doubles the radius of its damage if it contains such exotic mixtures as cherry-sherry-berry marmalade or jogger-shoe twist. All can be countered with a *Word of Power, Water,* or a *Punch in the Teeth. (Punch in the Nose* is powerless since a smoker's nose is not functional.) Similar evils are wrought by *Unclean Catbox* and *Vile Aura of the Soap-Loather.*

Spells of Reiteration and *Interruptus Idioticus:* These two spells, when used respectively by the DM and a person playing a fighter or a thief, continue interminably, alternately reinforcing one another, until a save is thrown. Example:

DM: Yer goin' inta this room...

Fighter: What room?

DM: Yer going' inta this room, see...

Fighter: What kinda room?

DM: Yer goin' inta this room, see, and...

Fighter: Is there an entrance?

Counterspells can only be cast by lawful good clerics and mages. One excellent spell is, "Let's go out and get a pizza — but we'll leave the DM there." (if the fighter asks, "What pizza place?" make *him* do the buying.

Junque Fude: These substances are usually summoned by a lawful good mother or the kid with the car. They have



Ring of Engagement

different devastating effects, depending upon character type, as follows:

Chaotic Pudgy: forgetfulness of dietary oaths.

Health-Food Ranger or Dieting Druid: madness and loathing.

Thief: the grabbies.

Lawful good stout female elf: outcry.

Lawful good skinny female elf: Unbelievable outcry.

These reactions continue for one turn, followed by three turns of indiscriminate gobbling. Female paladins can counter with a *Wand of Celery.*

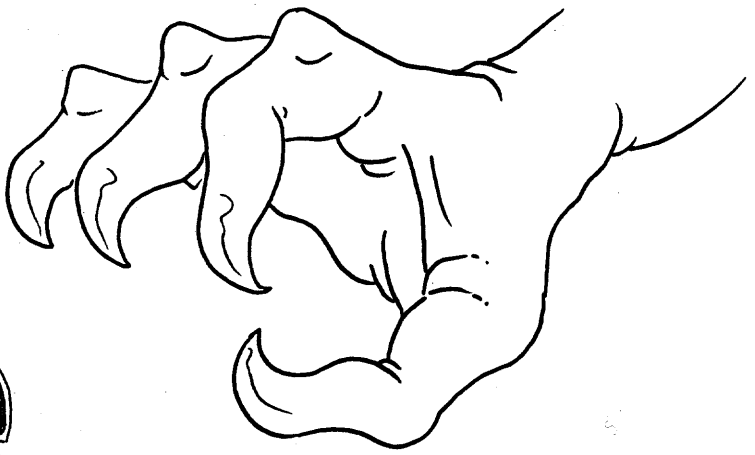
Ring of Engagement: Although desireable elsewhere, in the gaming room this artifact causes a startling change in charisma, shortened attention span, and incessant discussion of non-game material (usually white satin, lace, and pearls). This condition is doubled by *Ring of Binding,* but can be temporarily alleviated by *Distant Honeymoon.* In some cases these disturbing effects disappear altogether (along with the wielder) if the wielder's mate converts the wielder to *Pigskin Worship* or *Compulsory Attendance of Opera.*

The Lost Book: Not a source of orcwardness, but a result of it, this beautifully bound, fully illuminated book contains all wisdom. It alone holds every specific, unambiguous answer to any question disputed in the game. It is only when such a dispute arises that it is noticed that the book in question has disappeared. It has been borrowed — by an orc.

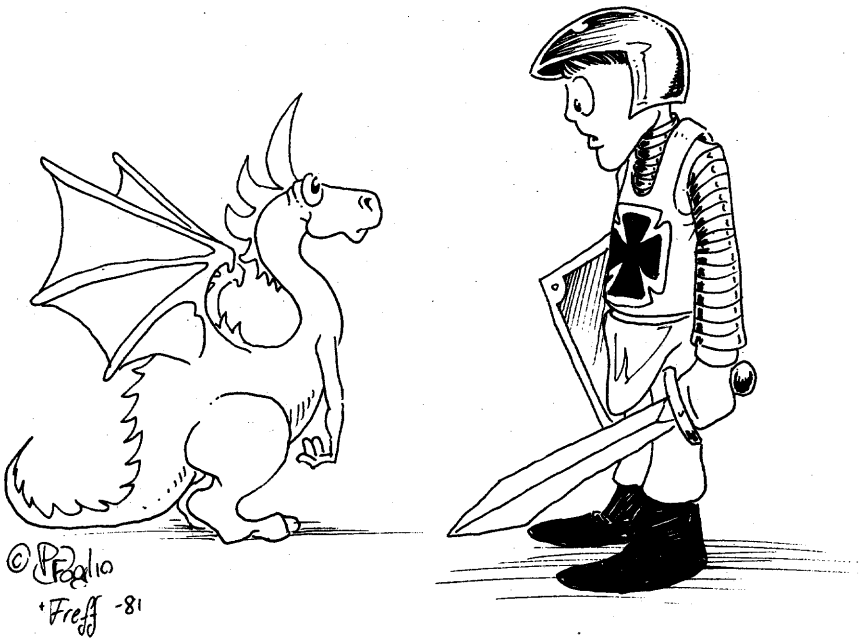
Miniature Metal Monster: The display of a new miniature metal monster never before seen in the gaming room can cause envy, jealousy, spite, and covetousness, or, just as easily, derision, mockery, scorn, and disdain. The wielder, in any case, will be filled with intolerable pride unless his display is countered by the incantation, "Aw, that was on sale for fifty coppers last week."

Illusion of Total Absolute Universal Wisdom: A chaotic good beginner or third-level Bullmaster who cloaks himself in this illusion will seem, for two to seven turns, to have superhuman knowledge of every detail of the game, reciting rules, facts, statistics, and episodes of forgotten campaigns with apparent complete authority, to the great benefit of his effective charisma. But once a true authority on the topic has pierced this illusion, the wielder is seen as one more boasting orc, his words empty, his facts baseless.

Spell of Anecdotage: Causes a condition of senility and second childhood, which often sets in before the first childhood is over. The spell's power arises from the maps, books and other paraphernalia of the game itself, insidiously and inexorably, eventually afflicting all players at one time or another. The result: a ceaseless flow of such verbiage as, "We was goin' down this tunnel when these trolls jumped our elf, "The effect is hardly distinguishable from that of a child playing cowboy, recounting, "We was ridin' up this gulch, when..." This is the worst Orciform Plague, as it can strike any player at any time, even outside the gaming room, even when visiting great aunts, throughout the player's lifetime.



"YOU SOUNDED A **LOT** BIGGER WHEN THE KING DESCRIBED YOU."







"HE SAYS WE CAN HAVE WHAT'S IN THE BOX, OR TRADE IT FOR WHAT'S BEHIND CURTAIN NUMBER ONE."

RIGHTHÄNDS



"WELL, I THINK THIS IS A **ROTTEN** WAY TO MAKE A RUBY AS BIG AS MY HEAD."


WORM
HEH?
WHAT'S THIS?
"EYE OF THE BASILISK...' A FANTASY QUEST FOR 3 OR MORE PLAYERS." HMM... THIS LOOKS LIKE A GOOD GAME.
CRUNCH MONCH MONCH MONCH :GLP:
MMM NOT BAD. NOT BAD.
OF COURSE, YOU CAN'T JUDGE A GAME BY IT'S BOX.
MMM... A BRILLIANT DESIGN! (SMACK SLURP) ..REAL SPICY SCENARIO... .THE GRAPHICS ARE RICH... (MUNCH MUNCH)
RIP RIP
...THE RULES ARE DIGESTIBLE... ALTHOUGH THE COMBAT SYSTEM (MONCH MONCH MONCH) IS A BIT HARD TO SWALLOW. (SNARF GOBBLE GULP) BUT ON THE WHOLE, IT'S A HIGHLY SOPHISTICATED GAME. (BURP!)
GOTCHA!
EGADS!
CHONK!
CRAZIEST THANG AH EVER SAW. WHATCHA GONNA DO WITH 'IM?
GO GIT ME THE ICE-PICK. ...GOTTA PUNCH A FEW AIR-HOLES.
YOU AIN'T GONNA KEEP 'IM, ARE YA? THAT LI'L LIZARD'S CULTIVATED SOME PERTY EXPENSIVE TASTES, ACE.
NOT TO WORRY... I GOT A BOX FULLA OLD PAPERBACKS. ... OUGHTA KEEP HIM REAL HAPPY.
GOT ANY GOOD SCIENCE FICTION?
©1981 TRAMP


YOU CAN'T BE SERIOUS!... YOU WOULDN'T VAPORIZE THE WORLD'S GREATEST COMIC THIEF, WOULD YOU?....
GULP!
IS THIS THE END FOR FINIEOUS!?!
...YES... AND WITH THE BEST OF PLEASURE MR...
... FINGERS... WHAT!!
YANG!
HEY,... YOU'RE NOT BORED FLAK!...
SO WHAT! YOU'RE NOT ICE CREAM SOLDIER EITHER!
BESIDES... I BROUGHT THE 10,000 CHINESE PEASANTS YOU REQUESTED AND EVEN NOW WE'RE...
YIN YEN YANG YONG! YIN YEN!! YANG YONG YIN YEN
... SWEEPING THE CITY CLEAN OF HALFLINGS...
YOUR... UH... KIDDING?...
DIE!
RUN AWAY!
FLEE!
OH! AND HERE'S A SHOVEL...
...ER... WHAT FOR?
YOU... DON'T KNOW?
©81 JDW
TO CLEAN UP THE MESS THAT GIANT APE OF YOURS LEFT BY THE BIG TOWER...
...BUT...
HEY FINIEOUS, WHATS GOING ON?!?
I'M NOT SURE, BUT I THINK WE JUST WON!, HERE TAKE THIS SHOVEL....
WHAT FOR?
TRUST ME!!

end. Thanks!

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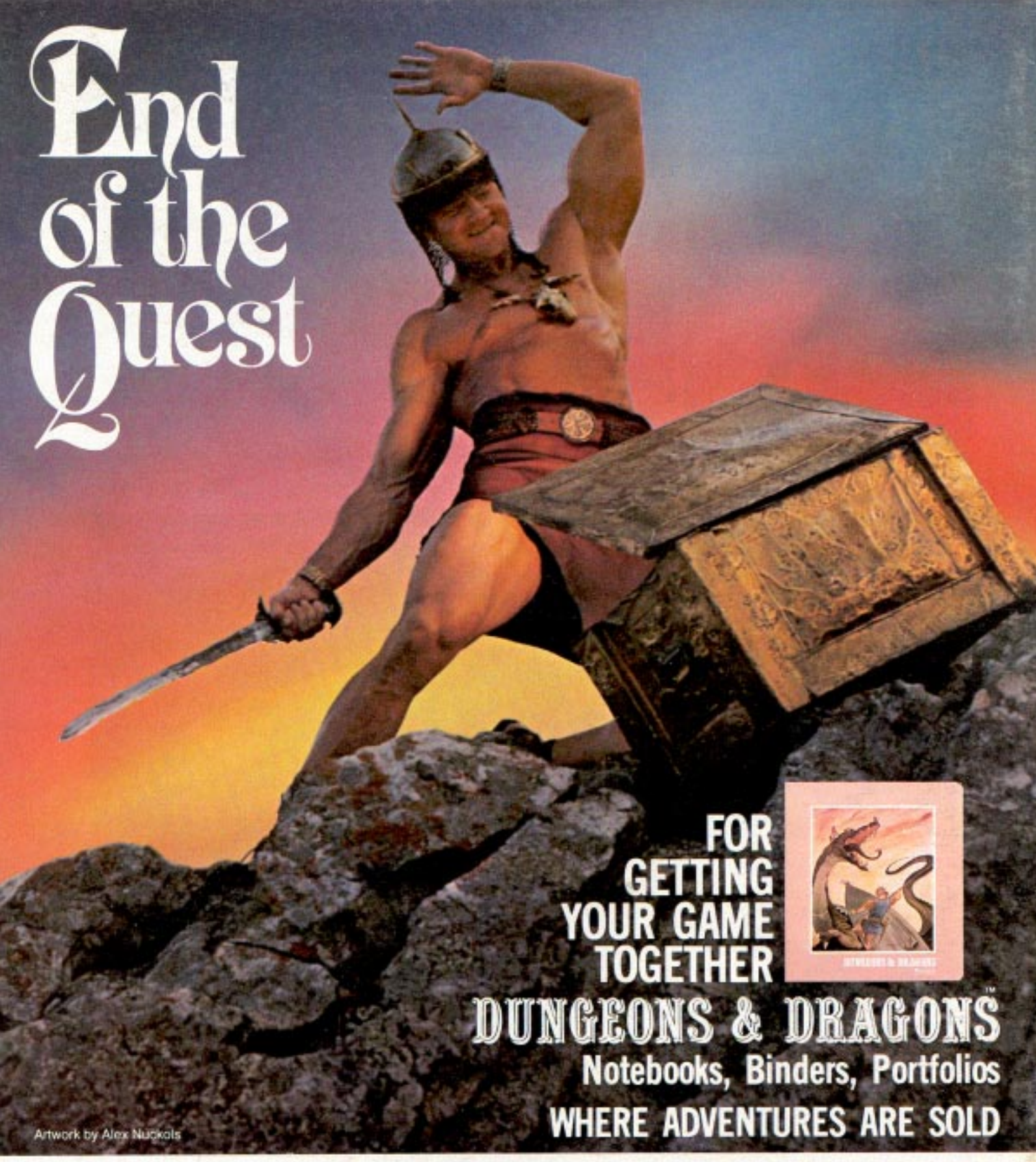
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